

REPRINT

# *Ludwik Sternbach* FELICITATION VOLUME



**Akhila Bharatiya Sanskrit Parishad**

Mahatma Gandhi Marg, Hazratganj

Lucknow (INDIA)



सुखी शिखर  
FELICITATION VOLUME





## पोलैण्ड के एक वयोवृद्ध भारतीय विद्या-विशेषज्ञ

### प्रो० लुड्विक स्टर्नबाख

सत्यव्रत शास्त्री

जून १९७७ का महीना । पेरिस में विश्व संस्कृत सम्मेलन हो रहा था । उसमें भाग लेने के लिए मैं वहां पहुंचा । अन्तर्राष्ट्रीय संस्कृत परिषद् उसका आयोजन कर रही थी । उसके महासचिव थे कॉलेज द फ्रांस के अवकाशप्राप्त एमेरिटस प्रोफेसर लुड्विक स्टर्नबाख । मेरा उनसे पूर्व परिचय था । दो तीन बार पहिले भी उनसे मिल चुका था । पर इस बार की भेंट कुछ और ही प्रकार की थी । सम्मेलन में अत्यधिक व्यस्त होते हुए भी उन्होंने लगभग एक घण्टा मेरे साथ बिताया । अनेक विषयों पर चर्चा हुई । यदा कदा प्रो० स्टर्नबाख को बीते दिनों की याद भी आई । कुछ अन्तरङ्ग संस्मरण भी उन्होंने सुनाये ।

प्रो० स्टर्नबाख को लोग प्रायः फ्रांसीसी समझते हैं । बहुत कम लोगों को मालूम होगा कि वे मूलतः पोलैण्ड के हैं । वहां के पश्चिम भाग में सुप्रसिद्ध क्राकोव में उनका जन्म हुआ था । वहीं उन्होंने शिक्षा-दीक्षा पायी । प्रो० स्टर्नबाख मूर्धन्य भारतीय विद्या विशेषज्ञ के साथ-साथ एक उच्च कोटि के विधिवेत्ता भी हैं । कानून तथा भारतीय विद्या का अध्ययन उनका साथ-साथ चला । सन् १९२७ से १९३० तक उन्होंने कानून का अध्ययन किया । १९३१ में एक न्यायाधीश की कचहरी में उन्होंने काम किया । १९३२ से १९३६ तक वे एक वकील के सहायक के रूप में काम करते रहे । १९३७ में उन्होंने स्वतन्त्र रूप से कानून की प्रैक्टिस प्रारम्भ कर दी और शीघ्र ही वकालत में अच्छा नाम कमा लिया । वकालत के साथ साथ ही उनका भारतीय विद्या का अध्ययन भी चलता रहा । उसे उन्होंने १९३२ में समाप्त किया । १९३३ में क्राकोव विश्वविद्यालय में भारतीय सभ्यता विभाग में रीडर के पद पर उनकी नियुक्ति हुई । वकालत और अध्यापन कार्य उन्होंने साथ-साथ चलाया ।



१९३९ में विश्व-युद्ध प्रारम्भ हुआ। पोलैण्ड के पश्चिमी भाग पर, जिसमें क्राकोव भी शामिल था, नाज़ियों का अधिकार हो गया। उन्होंने अपने अधिकृत क्षेत्र में मनमाने अत्याचार करने प्रारम्भ किये। प्रो० लुड्विक स्टर्नबाख के चाचा प्रो० लियो स्टर्नबाख, जोकि क्राकोव विश्वविद्यालय में भाषा शास्त्र के प्राध्यापक थे, को उन्होंने मौत के घाट उतार दिया। अपने लिए भी खतरा जान प्रो० लुड्विक स्टर्नबाख ने वहां से चले जाने में ही कल्याण समझा। वे भाग कर ल्वूफ में पहुंच गये जोकि पोलैण्ड के पूर्वी भाग में था और जिस पर युद्धपूर्व के जर्मनी-रूस समझौते के अनुसार रूस का अधिकार था। ल्वूफ में शरणार्थी के रूप में जब ये पहुंचे तो एक कौड़ी भी उनके पास नहीं थी। अत्यन्त कठिन परिस्थितियों में जिस किसी तरह उन्होंने अपना काम चलाया। अपने जन्मस्थान की याद उन्हें वहां बहुत आती थी। उससे उन्हें मोह था जोकि स्वाभाविक था। वहां जाने की अनुमति उन्होंने रूसी अधिकारियों से मांगी जो उन्हें मिल गई। पर भाग्य में कुछ और ही लिखा था। वे फिर वहां जा नहीं पाये। कुछ का कुछ हो गया। तभी जर्मनी ने रूस पर आक्रमण कर दिया। ल्वूफ से सीधे क्राकोव जाना असम्भव हो गया। इस्तम्बूल, तुर्की, भारत आदि देशों से होकर ही वहां पहुंचा जा सकता था। ५०० मील पहुंचने के लिये परिवर्तित परिस्थितियों में १५००० मील का फासला तय करना पड़ता था। प्रो० स्टर्नबाख ल्वूफ से चले। कुछ समय तुर्की, ईराक आदि देशों में रुके। फिर भारत आ गये। भारत से वे न्यूयार्क गये। वहां से फ्रांस में आ गये। अन्य देशों में ही इनका जीवन बीता। युद्ध काल में अपनी जन्मभूमि में जाना सम्भव नहीं था। एक बार जब वे स्वदेश से अलग हुए तो अलग ही रह गये। जहां जहां भी वे गये सभी जगह स्थानीय सहायता उन्हें मिलती गई। बम्बई पहुंचने पर भारतीय विद्या भवन में उन्हें काम मिल गया। १९४६ तक वे वहां काम करते रहे। १९४२ में बम्बई विश्वविद्यालय ने उन्हें घमंशास्त्र तथा प्राचीन भारतीय सभ्यता का आदरी आचार्य पद प्रदान किया। १९४७ से १९७० तक उन्होंने न्यूयार्क में संयुक्त राष्ट्र संघ में अस्वायत्त राष्ट्रों से सम्बद्ध शोध-विभाग में उपनिदेशक के पद पर कार्य किया। उन्हीं के निर्देशन में पश्चिमी सामोवा में जनमत सङ्ग्रह हुआ। १९७० में वे फ्रांस आ गये—पहले सारबोन विश्वविद्यालय में, तदनन्तर कॉलेज दे फ्रांस में प्राध्यापक के रूप में। अकेले प्रो० स्टर्नबाख ने भारतीय विद्या-अध्ययन के क्षेत्र में वह काम किया है जो शायद बड़ी बड़ी संस्थाएं भी नहीं कर सकी होंगी। इनके ज्यूरिडिकल स्टडीज़ इन एंशियण्ट इण्डियन ला (२ भाग), चाणक्य-नीति-सम्प्रदाय (५ भाग), काव्य-पोर्शनस इन कथा लिट्रेचर (५ भाग), गणिका-वृत्त-सङ्ग्रह, इण्डियन रिडिल्स, ए फॉरगॉटन चैप्टर इन दि हिस्ट्री आफ संस्कृत लिट्रेचर आदि ग्रन्थ विद्वत्समाज में सुप्रसिद्ध हैं। पर इन सब से भी बढ़कर है इनका २० खण्डों का वृहद् ग्रन्थ महासुभाषित-सङ्ग्रह जिसके चार खण्ड प्रकाशित हो चुके हैं तथा छः और प्रकाशन के लिये तैयार हैं।

प्रो० स्टर्नबाख अविवाहित हैं। विवाह की कभी इच्छा ही न हुई हो यह बात नहीं। अविवाहित रहने की भी इनकी एक कठण कथा है। क्राकोव में इनका एक लड़की से प्रेम सम्बन्ध था। जब वे माता-पिता के साथ ल्वूफ की ओर भाग निकले थे तो वह भी अपने परिवार के साथ वहीं को भाग निकली थी। वहां ये दोनों मिलते रहे। प्रो० स्टर्नबाख को क्राकोव आने की अनुमति मिल गई पर वह लड़की वहीं रह गई। कुछ दिनों के पश्चात् रूसी शासन ने आदेश निकाल दिया कि पोलैण्ड के पश्चिमी भाग से जो



## लुड्विक स्टर्नबाख

शरणार्थी लूफ़ में आये हैं उन्हें साइबेरिया के कन्सेण्ट्रेशन कैम्प में भेज दिया जाय । वह लड़की साइबेरिया में चली गई । बस यहीं तक की सूचना प्रो० स्टर्नबाख़ को है । उन्हें आशा लगी रही कि युद्ध समाप्त होगा और फिर उससे मिलन हो सकेगा । पर उसका कुछ पता नहीं चला । सम्भवतः वह कन्सेण्ट्रेशन कैम्प में मारी गई । प्रो० स्टर्नबाख़ ने निश्चय किया कि उसी की यादों के सहारे जीवन काट देंगे । उन्होंने विवाह का विचार ही मन से त्याग दिया और साधना का जीवन अपना लिया । एक अत्यन्त मितभाषी, सारस्वत उपासना में निरन्तर रत, बाहर से सर्वथा निर्लिप्त दीखने वाला यह महामनीषी अपने मन की गहराइयों में कितना विपाद छिपाये हुए है यह सहसा किसी को आभास नहीं हो सकता है ।











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## THOUGHTS ON THE GĪTĀ

Satyavrat Shastri

Amidst a mass of seemingly desparate matter and the apparent multiplicity of views a discerning critic would naturally ask : what is, if at all, the central teaching of the *Bhagavadgītā*. Before an answer to this is attempted it would be in the fitness of things if notice is taken of the circumstances in which it came into being. In the vast dreary lands of Kurukshetra the two mighty armies of the Kaurvas and the Pāṇḍavas stood facing each other. The conches had been blown, the drums beaten and the bugles sounded. The strike order was imminent. Exactly at the crucial moment Arjuna, the bravest of the Pāṇḍavas, asked Kṛṣṇa, his charioteer, to take the chariot to the vacant space between the two armies so that he could have a full view of those to whom he was going to give the fight. The charioteer did as asked and Arjuna cast a glance at his adversaries. He found among them, his brothers, his brothers-in-law, his uncles and other relations. Remorse overstruck him. He became diffident for fight. He could not summon up courage to strike at his kith and kin, the grand father like Bhīṣma and the teacher like Droṇa among them. He decided not to fight. Occupying now the back seat in the chariot he told Kṛṣṇa that he was experiencing a strange kind of sensation in him, his limbs were aching, his mouth drying up and his body trembling. He would not like, said he, to enjoy the worldly pleasures soaked in the blood of his near and dear ones. Noticing him in this state Kṛṣṇa decided to shake him out of his melancholy. He disapproved of his decision of not offering fight and told him to get ready for it.

He was sorry that impurity should have crept into Arjuna's mind at the oddest of the hours :

कुतस्त्वा कश्मलमिदं विषमे समुपस्थितम् ।<sup>1</sup>

1. *Bhagavadgītā*, II.2.



He asked him not to be unmanly, to give up the weakness of the heart and get up :

क्लैव्यं मां स्म गमः पार्थ नैतत्स्वयुपपद्यते ।  
क्षुद्रं हृदयदीर्घं त्यक्त्वोत्तिष्ठ परन्तप ॥<sup>1</sup>

and further

तस्मादुत्तिष्ठ कौन्तेय युद्धाय कृतनिश्चयः ।<sup>2</sup>

Get up O Arjuna ! resolve to fight.

This is the beginning of the *Gītā*. After listening to the Lord Arjuna said :

नष्टो मोहः स्मृतिलब्धा त्वत्प्रसादान्मयाऽच्युत ।  
स्थितोऽस्मि गतसन्देहः करिष्ये वचनं तव ॥<sup>3</sup>

O Kṛṣṇa, my delusion is over. Through your grace I have got knowledge. My doubts are cleared. I (now) stand up. I will obey your world.

And that is the end of the *Gītā*.

Its beginning is 'उत्तिष्ठ', get up. Its end is 'स्थितोऽस्मि' here I stand. Between these two lies the *Gītā*.

Its motive, its objective should be all too clear with it. What was it that the Lord gave to Arjuna that made him stand up स्थितोऽस्मि.

It was a kind of philosophy that imparted him clear perspective, infused him with new vigour to take up arms once again, the philosophy of action, with no desire for its fruit, an action with detachment, the philosophy of *Karmayoga*, for which the *Gītā* is well known the world over. It is this philosophy which forms the core of the teaching of the great work. Here a side question may well arise : Why should the Lord have waited upto the particular moment of the two armies facing each other and Arjuna's indifference to fight at the sight of his friends, relatives and elders to impart this knowledge. By imparting it earlier he could well have avoided this situation to arise. Why, at that particular moment ? After all Kṛṣṇa had been very intimate with Arjuna all along who could well take the liberty of addressing him as Kṛṣṇa, Yādava and Sakhā—friend, 'हे कृष्ण हे यादव हे सखेति', so intimate was he with the Lord that he could well instruct him in superior knowledge and not keep it back from him. He was also related to him. Why did he not then impart the knowledge to him earlier. The answer to this could be that the superior knowledge has to be imparted judiciously and at the right moment. It is not to be given away to any one and everyone but only to those who have developed the

1. *Ibid.* II.3.

2. *Ibid.* II.37.

3. *Ibid.* XVIII.73.



spirit of a disciple, 'शिष्यभावः'. In that spirit they would be ripe to receive it and can conserve it. Though intimate, Arjuna had not upto the particular moment of the sermon assumed the 'शिष्यभावः'. He had been a friend, a companion and a relative but not शिष्य. It is when sorrow overtook him and confusion stalled him that he acquired the spirit of a शिष्य.

यच्छेयः स्यान्निश्चितं ब्रूहि तन्मे शिष्यस्तेऽहं शायि मां त्वां प्रपन्नम् ।<sup>1</sup>

Please tell me whatever is best in your judgment. I surrender unto you. I am your disciple.

When the friend in Arjuna had turned a disciple with the feeling of total प्रपत्ति, शरणगतिः, only then was he considered fit enough to receive the superiormost knowledge, the most secret one, गुह्यं याद्गुह्यतरं ज्ञानम् which in the words of the *Gītā* itself could not be imparted to any one who has not the proper religious austerity, renunciation and devotion to God nor to the one who does not want to listen or who finds fault with God :

इदं ते नातपस्काय नाभक्ताय कदाचन ।

न चाशुश्रूषवे वाच्यं न च मां योऽभ्यसूयति ॥<sup>2</sup>

In his marathon address to Arjuna the Lord has given this highest knowledge. He has instructed him in *Sāṃkhya Yoga*, *Jñāna Yoga*, *Rāja Yoga*, *Karma Yoga* and *Bhakti Yoga*. The knowledge of all the Vedas and the systems of philosophy is contained in his words. Arjuna is afforded the cosmic vision by Him. In answer to a specific question of Arjuna the Lord said that *Karma Yoga*, in complete surrender to Him was best suited for him. He cleared all the doubts in Arjuna's mind with reasons and examples till he was fully satisfied. The Lord would, however, not ask Arjuna to follow His instruction blindly. Even the Lord of the Universe, he has a liberal attitude. He has no idea to impose his will on his disciple. He asks him to think over what he has said and then do whatever would please him :

विमृश्यैतदशेषेण यथेच्छसि तथा कुरु ।<sup>3</sup>

There is no dogmatic or doctrinaire approach in the *Gītā*. If instruction is well received it would cause reaction from within. If it fails to do so, well, it is the recipient's lot. If, however, the recipient is ripe for it as the parched earth is for rain water, it may not fail to produce reaction as in the case of Arjuna, who received it with equanimity after initial dithering even in the thick of the battlefield. Arjuna was the *prapanna śiṣya*—'शायि

1. *Ibid.* II.7.

2. *Ibid.* XVIII.67.

3. *Ibid.* XLII.63.



मां त्वां प्रपन्नम्<sup>1</sup> who begged for instruction, शशि. It was, therefore, not unexpected that the wealth of knowledge emanating from the Lord would not fail to enlighten him.

As has been said earlier the core of the *Gita's* teaching is action. The *Gita* declares in the most solemn words : 'कर्म ज्यायो ह्यकर्मणः'<sup>2</sup>, action is superior to inaction. The *Gita* preaches active life. It does not require one to take to the life of a recluse to gain true knowledge. One can gain that even in the thick of life's activities just as did the Rājārṣis like Janaka,—कर्मणैव हि संसिद्धिमास्थिता जनकादयः<sup>3</sup>, who, while fully preoccupied with the royal duties, remained completely untouched by them. The ego was just missing in them. That is why they could say :

मिथिलायां प्रदीप्तायां न मे दह्यति किञ्चन ।

Even while Mithila is on fire there is nothing *m i n e* in it which is being burnt.

Since they were one with the supreme Reality, Brahman, they, even though possessed of body, were bereft of its consciousness. That is why they could come out with the words :

कश्चिन्मे दक्षिणं बाहुं चन्दनेन समुक्षेपत् ।

सव्यं छिन्द्यात्कुठारेण समावेतौ मती मम ॥

One anointing my right arm with sandal paste and the other chopping off my left one with a spade, both are the same for me.

The philosophy of action of the *Gita* is qualified with the inalienable consideration of no desire for the fruit. The key verse enunciating it says :

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

मा कर्मफलहेतुर्भूः.....॥<sup>4</sup>

Your duty is limited upto the performance of the action only and not its fruit. Do not be the cause of the fruit of the action.

The Lord is only too conscious of the pitfalls in this. There is a well known saying in Sanskrit : प्रयोजनमनुद्दिश्य न हि मन्दोऽपि प्रवर्तते. Even a fool would not take to something without a motive. The result of the action is the motive. If the motive is taken away

1. *Ibid.* II.7.

2. *Ibid.* III.8.

3. *Ibid.* III.20.

4. *Ibid.* II.47.



the natural tendency in a man would be not to perform any action. Why should he perform it at all if he is not to get anything out of it. Realizing this tendency in man the Lord is quick to utter the solemn warning immediately after instructing him not to care for the result of action not to give himself over to inaction — मा ते सङ्गोऽस्त्वकर्मणि'. The Lord knows that inaction by its very nature would not be foreign to man. To keep his body and soul together he will have to perform some action or the other all through :

शरीरयात्राऽपि च ते न प्रसिध्येदकर्मणः<sup>1</sup>

Engage one has to oneself in some action or the other, not even for a moment can be one without an action :

नहि कश्चित् क्षणमपि जातु तिष्ठत्यकर्मकृत्<sup>2</sup>

It is the deliberate inaction that he is asking to avoid. The stillness of the body is not inaction. With the bodily movements controlled, the mind may be free to wander about. To all appearances a man may give the impression of not engaged in action, yet he would be as given to performing action as anybody else. In this he will be deceiving nobody but himself. The Lord in the most forthright words proclaims him a hypocrite— मिथ्याचार :

कर्मन्द्रियाणि संयम्य य आस्ते मनसा स्मरन् ।

इन्द्रियार्थान् विमूढात्मा मिथ्याचारः स उच्यते ॥<sup>3</sup>

So action one has to perform but the Lord advises one to perform it in such a way as one may not have any consideration of its fruit. The Lord illustrates this by his own example, may be it can go home : There is nothing to be gained or achieved by him that He does not have already, as far as He is concerned, still says He, He continues to work :

न मे पार्यास्ति कर्त्तव्यं त्रिषु लोकेषु किञ्चन ।

नानावाप्तमवाप्तव्यं वर्त एव च कर्मणि ॥<sup>4</sup>

The Lord says that a being should keep His example before him. He should continue doing things without caring for their fruit. But a being may here well say : Well the Lord can do it. He is Lord after all. But how can he a poor being do it ? The Lord is asking him to do something impossible. The Lord realizes this predicament

1. *Ibid.* III.8.

2. *Ibid.* III.5.

3. *Ibid.* III.6.

4. *Ibid.* III.22.



of his and says that in case it is not possible for him to do so in absolute terms, let him be the medium and it is here that the philosophy of action of the *Gītā*, the *Karmayoga* imperceptibly glides into the philosophy of Devotion—the *Bhaktiyoga*. The Lord asks man to offer everything to him, whatever he is doing, whatever he is eating, whatever he is offering in sacrifice, whatever he is giving away (in charity) and whatever penance he is practising :

यत्करोषि यदश्नासि यज्जुहोषि ददासि यत् ।

यत्तपस्यसि कौन्तेय तत्कुरुष्व मदर्पणम् ॥<sup>1</sup>

Even if the consideration of motive cannot be set aside by an ordinary mortal, let him offer all his actions to the Lord. Then the actions will cease *suo moto* to be those of his and the fruit, if any, emanating from them will also cease to be that of his. The Lord unequivocally declares :

ये तु सर्वाणि कर्माणि मयि सन्यस्य मत्पराः ।

अनन्येनैव योगेन मां ध्यायन्त उपासते ॥

तेषामहं समुद्धर्ता मृत्युसंसारसागरात् ।

भवामि न चिरात्पार्थ मयावेक्षितचेतसाम् ॥<sup>2</sup>

These who surrender unto me, who offer me all actions and who meditate on me, who concentrate on me in their minds, I pull them out before long from the ocean of life and death.

Whether actions are performed without desire for their fruit in absolute terms or whether they are performed in the name of the Lord being offered to him together with their fruit, they are to be performed with full understanding. He asks Arjuna to take refuge in knowledge—बुद्धौ शरणमन्विच्छ<sup>3</sup>. An action done without understanding, according to him, is inferior to that done with it—दूरेण ह्यवरं कर्म बुद्धयोगात्<sup>4</sup>. An understanding person casts off good and evil in this very life : बुद्धियुक्तो जहातीह उभे सुकृतदुष्कृते<sup>5</sup>. The *Karmayoga* here imperceptibly glides into the *Jñānayoga*.

The term yoga has been defined by the Lord in two ways. समत्वं योग उच्यते<sup>6</sup>, equanimity is yoga and 'योगः कर्मसु कौशलम्'—Yoga is proficiency in actions. The two

1. *Ibid.* IX. 27.

2. *Ibid.* XII. 6, 7.

3. *Ibid.* II. 49.

4. *Ibid.*

5. *Ibid.* II. 50.

6. *Ibid.*



definitions give the feeling that two different, unrelated things are being said here. That actually is not so. An intelligent person, *buddhiyuktaḥ* has the wisdom to analyse the world. He sees it full of miseries, even the pleasures which appear agreeable in the beginning turn out to be unpleasant in the end. There is nothing permanent in the world, everything is temporary and fleeting. The good and pleasant must be followed, as a rule, by the bad and the unpleasant, as much as a day is followed by night. The inevitable pairs of opposites; the *Dvandva*-s are the root cause of suffering. The best way to overcome it is to develop equanimity of mind—*Samatva*. The mind then will not be influenced by them. But this is not hardening the heart or developing callousness which are individualized self defences and lack of understanding of the reality. In the Yoga of action there is complete and total dedication to work; there is no shunning the work and its results, pleasant and unpleasant. One takes to the Yoga of action of purity, the senses and the mind with the firm *u n d e r s t a n d i n g*, *jñāna*, that the Ātman is free and unaffected by the external world and that the confusing factors are the sense organs and their objects. The purification of the mind cannot be brought about by only sitting aloof. It can be done by skilful performance of one's duty forsaking the ego, doership; enjoyment of fruits of action is *yoga* of action—*Karmayoga* in its conjunction with *Jñānayoga*.

While referring to the *Jñāna* above it has been said that it means the understanding that the Ātman is completely unaffected by what goes on around. It is here that the *Jñānayoga* imperceptibly glides into the *Sāṃkhya Yoga*. The Ātman is eternal, omnipresent, permanent, immovable and everlasting :

नित्यः सर्वगतः स्थाणुरचलोऽयं सनातनः ।<sup>1</sup>

It is the body which perishes and not the soul which is unmanifest, unimaginable and immutable. What really it is, is difficult to say. There is nothing tangible with which it can be compared. The Upaniṣads rightly, therefore, describe it, नेति, नेति not this, not this; people look at it as wonder so they speak and hear of it as wonder. They know not what it is. While performing an action one should have the understanding that it is one's body and the senses that would be engaged in it and not the soul whose effulgent light is discerned after piercing through the hard shell of ego that envelopes wisdom by dispassion, *asaṅga*, *karma-phala-tyāga*, *buddhi* and discrimination. But before this can be attempted a strict control over the mind and the senses is an absolute necessity. And here comes the *Aṣṭāṅga Yoga* that helps one exercise self-control. The Lord knows that the mind is fickle, strong, impetuous wayward :

1. *Ibid.* II, 24.



चञ्चलं हि मनः कृष्ण प्रमाथि बलवद्दृढम् ।<sup>1</sup>

If that is the state of mind, the state of the senses can well be imagined. The mind is compared to a charioteer and the senses to the horses. If the charioteer is out of control the horses are bound to go astray, particularly when the horses are wayward—इन्द्रियाणि प्रमाथीनि. The mind has first to be put under control which can be done by means of practice and non-attachment.

अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते ।<sup>2</sup>

The senses then are to be put under restraint—तानि सर्वाणि संयम्य.<sup>3</sup> One has to elevate oneself to the state of स्थितप्रज्ञ, unperturbed in sorrow with no craving for pleasures, with all attachment, fear and anger gone, remaining blissful in Ātman—आत्मन्येवात्मना तुष्टः<sup>4</sup> and still doing his duties skilfully, the skill being in doing them without any desire for their fruit and with the full understanding that the soul will remain unaffected by them.

Freedom from attachment and absence of egotism is the hallmark of realized souls. It is not the freedom obtained by shunning the world and remaining in seclusion or the freedom to do things at will in which one is bound to feel the individuality and build the ego. It is living in the world, unaffected by it and destroying the ego. When the ego is completely erased the individual emerges with the universal. There remains no distinction between the self and the non-self, myriads of names and forms merge into the non-dual Brahman. This is the supreme state, free from duality and the delusion born of it. Fixed in that state even at the end, the time of death, one attains the bliss of Brahman :

एषा ब्राह्मी स्थितिः पार्थ नैनां प्राप्य विमुह्यति ।

स्थित्वास्यामन्तकालेऽपि ब्रह्मनिर्वाणमृच्छति ॥<sup>5</sup>

1. *Ibid.* VI.34.

2. *Ibid.* VI.35.

3. *Ibid.* II.61.

4. *Ibid.* II.55.

5. *Ibid.* II.72.







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# UN-PĀNINIAN FORMS IN THE YOGAVĀSISṬHA

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UN-PĀṆINIAN FORMS IN THE *YOGAVĀSISṬHA*

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The *Yogavāsiṣṭha* betrays the deep grammatical acumen of its author in the many complex grammatical constructions throughout the work. In the light of this, it should be quite interesting to note the numerous ungrammatical formations that occur in that work. The commentator explains these away by saying that they are *ārṣa*-usages. The sages and seers are not bound, as ordinary people are, to observe strictly and with meticulous care the rules of grammar (*cj. niyogaparyanuyogānarhā maharṣayaḥ vāksvatantrāḥ*). But this is not the whole truth. The *Yogavāsiṣṭha*, as it exists today, cannot claim for itself such an antiquity and sanctity as the *Rāmāyaṇa* and *Mahābhārata*, nor can it be said to have come out of Vālmiki's mouth as tradition would have it. From the mass of evidence that has come to light recently it is possible to say that this work could not be Vālmiki's. It must be the creation of some anonymous poet who appeared rather late on the Indian horizon and shone there brilliantly. He was a master-poet. Language presented him with no difficulty. He could wield it with the utmost ease. With such firm grip over the medium he could not be expected to permit himself grammatical aberrations. Moreover, he belonged to the classical age when poets and playwrights followed grammatical rules strictly. Any deviation from them was frowned upon by connoisseurs of literature. The existence of the numerous ungrammatical forms in the *Yogavāsiṣṭha* would, therefore, be perplexing and could be explained only in two ways: one, wherever these are found, those passages are later interpolations. The singers and rhapsodists while reciting older works often introduce their own verses which, more often than not, are impromptu. In such circumstances, there was little scope for pausing and looking to the grammatical niceties, since the verses would be as rapidly uttered as they were composed. Second, they are tempted to impart a touch of antiquity to the work which otherwise would have a modern look. This would also appear to be the purpose of some prose passages which are interspersed in the work, which, as in the *Bhāgavata* verses, have a good sprinkling of Vedic words. Whatever be the explanation for the un-Pāṇinian forms, they are very much in evidence in the work and due notice, therefore, of them needs to be taken.



## SANDHI

*Sandhi* is sometimes ignored where according to grammatical rules it should take place. There is arbitrary hiatus in a number of places.

**Savarṇa-sandhi**

The following are examples of the absence of the *Savarṇa-sandhi* :

1. *namaskṛtya guruṃ prāha antike vinayānvitaḥ* | VI. ii. 216. 17
2. *tenety ukte mayāpy uktam Bhagavan viddhi idṛśam* | VI. ii. 181. 26
3. *tayā anādih sadiś cety avidyety anubhūyate* | VI. ii. 159. 43
4. *rāmeccā nāma karinī idam me 'stv itirūpiṇī* | VI. i. 126. 78
5. *asadābhāsa evātma ananto bharitākṛtiḥ* | V. 57. 18
6. *naproktam ākarnayati ikṣate na purogatam* | I. 10. 34

**Yan-sandhi**

The following are examples of the absence of *Yan-sandhi* :

1. *saphalatām phalate bhuvi karmanām*  
*prakaṭatām kila gacchati uttamām* | II. 14. 54
2. *ciccandrikā caturdikṣu avabhāsam vitanvati* | VI. i. 30. 43
3. *varatvam varaśāpābhyām iti antaḥ kva tiṣṭhati* | VI. ii. 206. 30
4. *devā ūcur ayam devi upahārikṛto 'mbike* | VI. ii. 134. 14
5. *kvacicchatramayāṅgāni ekibhūtāni bhūpate* | VI. ii. 159. 6
6. *gagane nirmale yati analo vaidyuto yatha* | VI. ii. 159. 3
7. *mano yat karoti tat kṛtam bhavati yan na karoti tan na kṛtam*  
*bhavati ato mana eva kartṛ na dehaḥ* | IV. 38. 7
8. *tadyathasthitam evastu iha ity astavāsanam* | VI. ii. 125. 53

In the following examples 'e' does not change into 'ay' even though it is followed by a vowel :

1. *saṅkalpe ca manorāje iti me vada Raghava* | VI. ii. 190. 77
2. *upaśante hi saṅkalpe upaśantam idam bhavet* | IV. 54. 19
3. *śūnye eva śarīre 'smin vilolo jalajātavat* | III. 114. 54
4. *citsvabhāve yatha svapne āste sarga iveha yaḥ* | VI. ii. 57. 18
5. *pūrvoktāḥ sarva evaite upadeśaviśeṣaṇāḥ* | VI. ii. 49. 19
6. *tadicchayaśu tadrūpa bahurūpāś ca te iha* | VI. i. 64. 23
7. *sarvage svātmani svacche eṣo 'ham iti bhāvana* | IV. 35. 39
8. *na jāyate na mriyate iha kiñcit kadacana* | IV. 45. 14
9. *vistarāḥ kriyate sadbhir upādeye iti sthitiḥ* | VI. i. 92. 39



In the *Yogavāsisūtha* there are many instances of the absence of *Guṇa-sandhi* as may be seen from the following examples :

1. *prapañcapatanārambham pramattasya idam jagat* | IV. 45. 23
2. *gandharvanagarākārā mṛgatṛṣṇā ivotthitā* | IV. 35. 36
3. *gandharva-udyānam iva tasmiñ jagati bhaviṣyati gagane kalpanayā nagaratām janayati* | IV. 39. 31.

Of the above examples of the absence of *Guṇa-sandhi* the third one is important. For, here, the *sandhi* is absent even in the body of the compound *gandharva-udyāna*. We have the clear rule that *sandhi* is compulsory within a word, between the preposition and the root and in a compound form :

*saṃhitaikapade nityā nityā dhātūpasargayoḥ |*  
*nityā samāse, vākye tu sū vivakṣām apekṣate ||*

The absence of *sandhi* in the compound form *gandharva-udyāna*, is, therefore, inexcusable. This is a laxity which is never permitted in Sanskrit. As for the other examples of hiatus shelter might be taken behind the permissive provision which leaves the decision to resort to *sandhi* or not to the sweet will of the speaker as far as a sentence is concerned (*vākye tu sū vivakṣām apekṣate*) even though the fact of the matter is that even in a sentence convention makes *sandhi* compulsory. From the earliest Vedic writings down to the 18th century productions, this option has seldom, if at all, been exercised. A modern interpreter of Sanskrit grammar has very lucidly brought out the inner significance of this option with a clear analysis of its background.<sup>1</sup> According to him, this

1. "sandhir nāma saṃskṛtasyāṅgam eva na bhavati, marmasthānam api, yadvinaśe tatsvarūpaprapñāśah. ....ata eva vaidike laukike ca vāñmaye vākye padānām sandher abhāvo vīralatamo mahatā yatnenāvāseṣyo bhavati.....na kevalam vākye'ntah padānām sandhim icchanti pura pūrve, kim tarhi nirapekṣayor vākyayor apy adyantayoh padayos tam spṛhayanti. tathā ca 'tiṣṭhatu dadhyaśāna tvam śakene'ti vākyadvayam api saṃhitayā smocāra-anti. adyatve punir viparitam paśyanti viparitam ca pravartante. vākye vaikalpikah sandhiḥ puruṣavivakṣāpekṣa iti joghuṣyante. sarvathā'nityah kvacid āsthīyeta, kvacin neti cātīṣṭhante, kūrīkām cemām pramāṇam udāharante—

*saṃhitaikapade nityā nityā dhātūpasargayoḥ |*  
*nityā samāse, vākye tu sū vivakṣām apekṣate ||*

*satyam iyam kārīkū vākye sandhim vivakṣanīyatam āha.....tathāpi ko 'bhisandhir asyaḥ prañetur ? kim eṣo 'tra viṣaye kāmācāram anujānati ? yady evam, am iti purā sūhitye kvacid api tam kāmācāram na saṃśīdriyire kavayah. aham tu*



option is limited (*vyavasthita-vibhāṣā*). There is difference between *sandhi* and *saṁhitā*. *Samhitā* has been defined by Pāṇini himself as *paraḥ sannikarṣaḥ*, the closest proximity of letters (sounds). When the letters are thus in closest proximity (*saṁhitā*), *sandhi* (euphonic combination) takes place. Now, it is left to the discretion of the speaker to give the pause, where necessary. He may not resort to *sandhi* if he intends a pause. If the speaker does not pause, *sandhi* must take place. The option for *sandhi* is thus reduced to the minimum, for in one sentence where words are in construction with each other, there is no scope for pause and consequently there is no option for *sandhi*. This option in the matter of *sandhi* in a sentence, as enunciated in the *kārikā* is very much misunderstood in these days. It was seldom exercised in olden times. Not only was *sandhi* always resorted to in one sentence-unit, it took place even between words of two different sentence-units : as for example in '*tiṣṭhatu dadhy aśāna tvaṁ śākena*' where *dadhi* and *aśāna* belong to two different sentences. Yet this does not stand in the way of the *yaṅ-sandhi* taking place between the final and the preceding vowels of the two words respectively. *Sandhi* in a sentence, therefore, in effect, becomes more or less compulsory and the absence of it is neither favoured by grammarians nor supported by usage. The absence of *sandhi*, therefore, in some of the examples of the *Yogavāsiṣṭha* is against the genius of Sanskrit. Usage does not permit it. The *Rāmāyaṇa* and the *Mahābhārata* too have many instances of it. So have the *Purāṇas*. But they are never accepted it as regular. This irregularity is, however, sought to be covered up by pronouncing them to be *ārṣa*, the sublime sages being above the ordinary rules of grammar. But a modern critic, no less reverential than the ancients, cannot but note all these irregularities and put them down as such.

#### Absence of Vṛddhi-sandhi

In the *Yogavāsiṣṭha* there are instances where *vṛddhi* is due, but has not been effected. Cf. for instance :

*iti bhāvitayā buddhyā te dvijā atha aīnadvāḥ* | III. 86. 50.

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*manye vyavasthita-vibhāṣeyam tenāsyā viśayasamhoco 'nukto'pi gamyate. kṛ nāma saṁhitā ? varṇānām ānantaryenoccāraṇam. āha ca sūtrakaraḥ—'paraḥ sannikarṣaḥ saṁhitē'ti. yac ca śāstreṇa sandhi-kūryam upadiṣṭam sarvaṁ tat saṁhitāyām satyam eva bhavati nāsaṁhitāyām.....'*

Charudeva Shastri, Presidential Address to the Fourth Annual Session of the Panjab Branch of the All India Sanskrit Sahitya Sammelan, Amritsar, pp. 5-7.



Absence of ~~Devanagari~~ Sarayu Trust Foundation and eGangotri

Words in the dual number ending in 'ī', 'ā' and 'e' are termed *pragrhya*. Such *pragrhya* words remain unaffected when followed by any vowel; i.e. there is no *sandhi*. This is known as *prakṛtibhāva*. This is the meaning of the *sūtra* of Pāṇini, *plutapragrhyā aci nityam* (6.1.125). Disregard of this rule is found in the *Yogavāsiṣṭha* verse: *ahaṅkāra-dṛṣāv ete sātṭvike dvetinirmale* (V. 73. 9), where the dual *dve* is combined with *atinirmale*. The absence of the *prakṛtibhāva* here is an irregularity. The commentator explains it away as *ārṣa*.

### Irregular Hal-sandhi

There are many kinds of irregularities of the *hal-sandhi* in the *Yogavāsiṣṭha*. First, *sthitaḥ* and *āndhrāṇām* are combined in sandhi to form a highly irregular *sthito'ndhrāṇām*.<sup>2</sup> The *s* of *sthitas* which is turned into *r* (*ru*) cannot be changed to *u*, for, that change takes place only if *r* (*ru*) is followed by a short vowel or by a consonant included in the *haś-pratyāhāra*. Since the *r* cannot be substituted by *u* we cannot have the form *sthito* by Pāṇini *ādguṇaḥ* (6. 1. 87). When *sthito* itself is not possible then there is no scope for *pūrvārūpa*, for, according to Pāṇini, *enaḥ padāntād ati* (6. 1. 109), *pūrvārūpa* (regressive assimilation) takes place only if *e* and *o*, the finals of a *pada*, are followed by *a*. Here we have *ā* and not *a*. *Sthito'ndhrāṇām*, therefore, is wrong. It should be *sthita āndhrāṇām*, the *r* (*ru*) being first changed to *y* and then dropped by Pāṇini, *lopaḥ śākalyasya* (8. 3. 19). The expression *sthito'ndhrāṇām* on account of its irregular *sandhi* reminds us the Upaniṣadic text, *gūḍhotmā na prakāśate* (*Kaṭha*.) where *gūḍhotmā* is used for the regular *gūḍha ātmā*.

In the verse, '*avāsanam mano kartṛpadam tasmād avāpyate*' (V. 56. 18) the *sandhi* is wrong. It cannot be *mano kartṛpadam*. It should be *manaḥ kartṛpadam*, for the *s* in *manas* will first be changed to *ru* and then to *visarga* followed by *khar*.

Another case which in its irregularity resembles very much *sthito'ndhrāṇām* is found in the verse '*Vasiṣṭhādyaś ca munayo ṛṣayo Brāhmaṇās tathā*' (V. 3. 14), where *y* in place of the *r* (*ru*) of *munayas* (which has its *s* changed to *r*) is not dropped by Pāṇini *lopaḥ śākalyasya* (8. 3. 19). Instead, it is substituted by *u* which when combined with the preceding *a* in *y* has given us *munayo* even though it is followed by *r*, a semi-vowel, not included in the *haś-pratyāhāra*. Exactly the same thing has been

2. 'sa ego 'dya sthito'ndhrāṇām grāme bahulapādape' V. 84. 36.



done in 'abhyavartata vai kālo ṛtusaṃvatsarātmakāḥ', (VI. ii. 149. 3) where *o* irregularly appears before *r*.

It will not be out of place to mention here the reverse case where 'o' which should normally be present is omitted. In the verse, 'dūrvāṅkur-āsvādanagītiniṣṭha ahan kaniṣṭhe vanavāsimadhye,' (VI. ii. 131. 35) the proper sandhi should have been ... gītiniṣṭho 'han. We have yet another irregular hal-sandhi in manotthena occurring in the verse, 'cirasāmyāt manotthena nirvibhāgavilāsinā' (VI. i. 74. 22). Here the irregularity in the form has resulted from the author's disregard for Pāṇini's dictum, pūrvatrāsiddham (8. 2. 1). The two words *manas* and *uttha* form an ablative Tatpuruṣa compound. With regular sandhi, the form should have been manautthena.

### Irregular Visarga-sandhi

In the expression tamacchannavivekārtham found in the verse, 'tamacchannavivekārtham lolakajjalatamecakam', the proper form should be tamaścchannavivekārtham. The *s* of *tamas* should first be changed to *ru* and then to *visarga*. This *visarga* has then to be converted into *e* obligatorily by Pāṇini 8. 3. 34, and later changed to *s* by Pāṇini 8. 4. 40.

It is just possible that some of the examples of the irregular sandhi, especially the irregular Visarga-sandhi or Hal-sandhi quoted above, may be no more than spelling mistakes or scribal errors. Texts get corrupted in various ways in course of time. There is an interesting verse in the Mahābhārata-Tātparyā-Nirṇaya of Ānandatīrtha, wherein he enumerates the various causes which lead to the corruption of a text :

kvacid granthān prakṣīpanti kvacid antartān api |

kuryuḥ kvacit ca vyatīyāsam pramādāt kvacid anyathā || II. 3

It says that interpolations, omissions and transpositions in the original texts, either through ignorance or otherwise lead to the corruption of texts. It may be that the text of the Yogavāsiṣṭha has got corrupted on account of one or other of these causes.

### COMPOUNDS

The entire chapter on compounds in the Aṣṭādhyāyī is prefaced by the sūtra, samarthah padavidhiḥ (2.1.1), which in effect governs it. It lays down the principle governing the formation of compounds. It specifies that only those words which are connected in sense enter into a compound. Connection in sense or sāmāthyā is, therefore, the condition precedent for all compound formation in Sanskrit. Yet instances are not wanting where words un-connected in sense are compounded; these are termed Asamārtha-samāsas.



In the *Yogavāsishtā* one striking irregularity in compound formation is the *Aryayībhāva* compound where the indeclinables are placed after the substantives with which they are compounded, while the proper thing would be for these indeclinables to precede the substantives. The following are illustrations in point :

1. *prānyaṅgeṣv api jāyante vicitrāḥ kakubham prati* |  
*sthāvaṛeṣv api jāyante ghuṇā jaghanakādayaḥ* || V. 14. 32
2. *diśam prati girindreṣu pulindād vā vane vane* | V. 14. 19
3. *iti sañcintya vidhina dināntena dinam prati* | VI. ii. 196. 15
4. *pratigrāmam puram prati* | VI. ii. 63.31
5. *tatra puṣpalatājālaiḥ kandaṁ prati śilāṅkitaiḥ* | VI. i. 106.52.

In these examples the proper compound forms should have been *pratikakubham* (or *pratikakup*), *pratidiśam*, *pratidinam* etc. That the above forms with *prati* are compounds goes without saying, for, if they were not, the words such as *kakubham* in construction with *prati* in the sense *vīpsā* would have to be repeated as required by the rule *nityavīpsayoh* (8.1.4).

Another irregular compound form in the *Yogavāsishtā* is *śāntamāsevi* in the verse 'saṁvittiyā kiṁ śramārto 'smi śāntamāsevi mānasam' (VI. ii. 137. 53) for the regular *śāntāsevi*.

Now, coming to the *asamartha* compounds we find that there are two prominent examples of it in the *Yogavāsishtā* :

1. *diṣṭyā Raghūṇām tanayasamjñāḥ pāvītavān aśi* | VI. ii. 201.34
2. *iti śṛṇvan sabhāṁ loko vlsamayotphullalocaṇaḥ* |  
*kusumāśarasampūrṇam rājivānām dadarśa tam* || VI. ii. 200.23

In the first example the words *tanaya* and *saṁjñā* are compounded, while from considerations of sense the word *tanaya* is connected with *Raghūṇām*. The word *Raghūṇām* should, therefore, be compounded with *tanaya* and this compound-word *Raghutanaya* should be further compounded with the word *saṁjñā*, the meaning of the compound being 'Raghutanaya iti saṁjñā yasya sa Raghutanaya-saṁjñāḥ.'. In the second example *rājivānām* is connected with *kusuma* in sense. It cannot, therefore, remain outside the compound. The *samartha* words should be compounded. The normal compound formation should, therefore, be *rājivakusumasāra-sampūrṇam*.

#### KĀRAKAS

Sanskrit grammar restricts the use of certain cases in relation to certain roots. Thus, for example, only the dative case is to be used with a noun (or pronoun) in relation with the object of the roots *dā*, *ruc* and



*svad* or the synonyms thereof. The *Yogavāsiṣṭha*, however, does not follow invariably the Pāṇinian rule. It uses *śaṣṭhī* in place of the normal *caturthī* as may be seen from the following examples :

1. *sarvāvasthāgātānām tu jīvanmuktīm pradāsyati* | VI. i. 128. 75
2. *prasaram tvam avidyāyā mā prayaccha Raghūdvaha* | III. 114. 66
3. *Lavanasya tathā dattvā tām āpadam anuttamām* | III. 115. 9
4. *rājasūyakriyākartuḥ paśya dattvā mahāpadam* | III. 116. 7
5. *vyādhasya kāmanām datum Padmajanmā samāyayau* | VI. ii. 158. 5
6. *muniḥ śāpam adāt tasya mahākāratayāśramah* | VI. ii. 136. 12
7. *trṇāder devakāyāntān mā kiñcit tava rocatām* | VI. i. 124. 11
8. *ayaṁ nāma bhaved bhartā he tāta tava rocatām* | III. 106. 58
9. *na svadante sutṛptasya yathā prativiṣa rasāḥ* | IV. 33. 68
10. *svapnā iva pariñātā na svadante vivekinaḥ* | VI. ii. 51. 32
11. *kasya svadante satyāni* | VI. ii. 51. 35
12. *svadante yasya vastūni svadate sa na kasya ca* | V. 36. 18

#### NOUNS

Even in the case of nouns there are certain irregularities in the *Yogavāsiṣṭha*. Either the wrong case-affixes are used with them or the case-affixes are not used at all. Thus in the verse 'sthiramaninibham ambho vāriṇī vārinile, (V. 67. 45), *vāriṇī* is in construction with the locative singular *vārinile*; the correct form would be *vāriṇī*. *Vāriṇī* is evidently wrong. The lengthening is perhaps due to metrical exigency. The author of the verse, like so many classical writers, seems to be a believer in the dictum, *apl māṣam māṣam kuryāc chandobhaṅge tyajed giram*. The commentator seems to read *vāriṇe* for *vāriṇī*. He attempts to explain it as made of *vā* in the sense of *yathā*, and *ariṇo* things like swords having a sharp edge (*ara*). This is a feat of ingenuity. *Arin* in the given sense is obscure. *Vā*, if a *nipāta* in the sense of *yathā*, is also misplaced. It ought to have come after *ariṇaḥ*. It must be conceded that with the reading *vāriṇī* too, the following *vāri* (loc. of *vār*) is redundant.

A case where no case-affix has been used with a word is found in the *Yogavāsiṣṭha* verse 'tatas teṣv atīramyeṣu candraraśmiṣu sampatat'. The word *sampatat* is here without any case-affix. Since it has to go with *candraraśmiṣu*, which is locative plural, the locative plural suffix *su* should be used with *sampatat*. It should be



*sampatatsu*. No word without any case-affix can be used in a sentence (*apadam na prayuñjita*). There is no justification for the omission of the suffix.

#### KRDANTAS

Among the *kṛdantas*, *jighraṇa*, used by the author, is manifestly a wrong formation. A strange aspect of it is that it is used side by side with *ghrāṇa*, as for example, in '*ivagbhāvaṃ sparśanād eti ghrāṇatām eti jighraṇāt*' (III. 110. 18). *Jighra* is substituted for *ghrā* only when it is followed by a *set pratyaya*.<sup>3</sup> Now, in the word *jighraṇa*, it is followed by *lyuṭ* which is not *set*. Here, therefore, *ghrā* cannot be replaced by *jighra*. The correct word should have been *ghrāṇāt*.

Another *kṛdanta* word which presents some difficulty is *cañcūra* in III. 50. 16. It is from the intensive form of the root *car* with the suffix *ac* by Pāṇini 3.1.134, the derivation being *cañcūryate iti cañcūram*. The *ū* in inexplicable. Hence the commentator's remark, *chāndaso dīrghaḥ*.

Pāṇini clearly lays down that the *kṛdanta* suffix *ktvā* is to be replaced by *lyap* (*ya*) when the *kṛdanta* form enters into a compound with an indeclinable other than *nañ*, giving us a *Gati-samāsa*. The presence of a preposition (*pra*, *parā*, etc.) or a word termed *gati* is, therefore, the necessary condition when *ktvā* can be replaced by *lyap*. In the epics and the Purāṇas there is no dearth of such usage. It is pointed out by Mm. Pt. Shiva Datta Shastri, annotator of the *Siddhānta Kaumudī*, that in the *Jāmbavatīvijaya* (ascribed to Pāṇini) the line '*sandhyākaraṇ gṛhya kareṇa bhānuḥ*' occurs, wherein we have the *lyabanta* form *gṛhya* without any *pūrvapada*. There are instances in the *Yogavāsistha* when the *lyap* appears even without a preposition coming before the root. Some such cases are :

1. *vyāpnoti tailam iva vāriṇi vārya śaṅkām* | III. 84. 45
2. *śirasā dhārya sarvātmā sarvān prāha ghrāṇānidhiḥ* |  
VI. i. 128. 104
3. *dehakaśam iha sthāpya dhyānaneha yathāsthitam* |  
VI. i. 59.11
4. *sa tatropāviśad vṛttiś cetasaś tanutām nayan* |  
*antaḥśuddhavapuḥ sṛṅge vṛṣya mūka ivāmbudāḥ* || V. 52. 5
5. *aśaśatāvapūrnatve tvam evam sarvaduḥkhadam* |  
*tyajya yāhi param śreyah param ekāntasundaram* || V. 52.11.

There are also instances of the reverse tendency where the suffix *ktvā* coming after a root is not replaced by *lyap* even though it (the root)

3. By the Pāṇini sūtra '*pāghrādhmāsthāmnā*' etc. (7.3.78).



is preceded by a preposition. The following are noted by way of illustration :

1. *śarīram asthiram api santyaktrā ghanasobhanam* ।  
*ritamuktavalitantum cinmātram avalokayet* ॥ IV. 61. 16
2. *saṃūlam api santyaktrā vyoma saumyaprasāntadhīḥ* ।  
*yas tvam bhavasi sadbuddhe sa bhavān astu satkṛtāḥ* ॥

IV. 57. 24

The correct form in both the verses would be *santyajya*.

Among the other irregular *kṛdanta* forms mention may be made of *jahran* in the verse '*nilān acalakākōlān jahran salilajalakaiḥ*' (VI. ii. 78.16). The present participial form from the root *hr̥* is *haran* and not *jahran*. The re-duplication here is irregular. The commentator offers the explanation *harateḥ śatus chāndaso liḍvadbhāvaḥ*, that is, *śatṛ* coming after  $\sqrt{hr̥}$  irregularly is treated as a perfect suffix and thus re-duplication appears here.

The absence of the augment *muk* by Pāṇini '*āne muk*' (7.3.82) is the irregularity in the form *cintayānam* found in the verse '*sarvasthaṃ cintayānam tu nityadhyāne'tha Bhārgavaḥ*' (V. 26. 2). The regular form here should have been *cintayamānam*. The non-addition of this augment to the *a*-ending stems is a phenomenon which is very frequent in the epics and the Purāṇas. It appears that this augment came to be dropped in the case of some roots of the Tenth conjugation.

The past participial form *praṇaṣṭa* in VI. i. 113. 17 from the root *naś* with the preposition *pra* is irregular in that the *ṇ* appears in the word although Pāṇini clearly rules against it. The rule '*naśeḥ śāntasya*' (8.4.36) prohibits *ṇatva* otherwise due by the *sūtra*, '*upasargād asamāse'pi ṇopadeśasya*' (8.4.14).

Another *kṛdanta* form which has nothing wrong so far as its *kṛt* suffix is concerned but which is nevertheless irregular in other respects is *hr̥ṣyatīḥ* used the verse :

*kaccit kalamakedāraṇasthāneṣu hr̥ṣyatīḥ* ।

*pratigrāmaṃ kumāryas te gayanty anandanam yaśaḥ* ॥ V. 61. 36

The feminine form of the present participial form *hr̥ṣyat* should be *hr̥ṣyanti* and in the nominative plural the form should have been *hr̥ṣyantiyaḥ* for the sake of concord, the noun qualified, *kumāryaḥ*, being plural. The irregularity lies first in omitting the augment *num* and then in adding a wrong case-suffix.

The form *jāgrī* is very much in vogue these days. It has come to be accepted as a correct form while the fact is that it is wrong.



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*Guṇa* is inevitable here. It is enjoined by Pāṇini 7.3.85. The proper form should be *jāgarti*. The *Yogavāsiṣṭha* uses this form in the verse 'jāgratsvapnaś ciraṃ rūḍho jāgrtāv eva gacchati' (III. 117. 25). The form *jāgarti*, it may be pointed out, is not from √jagr with *ktin*, but with *ktic*, for *ktin* is superseded by *a* and *sa* ordained by the *vārttika*, *jāgarter akāro vā*.

Another *kṛdanta* form which is very popular these days and which has very frequently been used in the *Yogavāsiṣṭha* is *viśrama*. Bhaṭṭojīdikṣita definitely declares it to be an un-Pāṇinian form. Says he, '*viśrama iti tv apāṇinīyam*.' (Vide his comment on Pāṇini *sūtra*, '*nodāttopadeśasya māntasyānācamehi*' (7. 3. 34). The *Yogavāsiṣṭha* reads *viśrama* thrice :

1. *svasaṃvinmātraviśramavatām amanasām satām* |
2. *atyaham śramito deva kṣaṇam viśramatām gataḥ* | V. 41. 3.
3. *śrānto viśrama ayataḥ kṣipacittabhavabhramah* |

The Pāṇinian form is *viśrama* and not *viśrāma*. A word may be termed correct if it has been used by master-writers or authorities on the language even though it may not be sanctioned by grammar. Viewed in this light *viśrama* will have to be pronounced as correct for it has been adopted in usage (*vyavahāra*). However, we propose to list all forms which are un-Pāṇinian, though some of them may have been accepted by pre-Pāṇinian grammar or sanctioned by usage.

Along with the word *viśrama* in one of the verses quoted above (V. 41. 3.) is used the obviously indefensible form *śramita*. The √śram, though *udāttopadeśa*, is debarred from taking the augment *it* before a *niṣṭhā pratyaya* (*ktā* and *ktavatu*) by '*yasya vibhāṣā*' (Pāṇini 7. 2. 15). The correct form would therefore be *śrānta* and not *śramita*. If justification has to be sought for this form (*sthitasya gatiś cintanīyā*) *śramita* may be looked upon as a form with the suffix *ṇic* added to the root *śram* in the sense of the root itself (*svārthe*). There is, however, nothing unnatural or unusual about it if the author of the *Yogavāsiṣṭha* is wont to add to roots the suffix *ṇic* in the *svārtha*-sense. The following are examples where the suffix *ṇic* has been used in the *Yogavāsiṣṭha* in the sense of the roots themselves (*svārtha*) :

1. *kiṃ karoti katham dūrvāś carvayaty urvarāspadaḥ* | VI. ii. 129. 45
2. *bhramanto vicīṣṇgeṣu makarebhāḥ karotkataiḥ* |  
*haranti śikarāmbhodā meghānūdrāvita iva* || VI. ii. 114. 13

uj the first example *carvayati* means only *carvati*. In the second, *anūdrāvita* gives only the sense of *anūdruta*.



Just as the suffix *ñic* appears in the *Yogavāsiṣṭha* even where it is not wanted, the reverse tendency is also noticeable, that is, it is not used or, if at all used, is dropped arbitrarily. An interesting example of this is provided by the verse 'svāntaṃ hi nahi kenapi śakyate nāsitum kvacit' (III. 90. 8) where the form *nāsitum* is used in place of the regular *nāsayitum*. The *ṛddhi* here is due to the suffix *ñic*, which is arbitrarily dropped.

The author shows unusual skill in the use of *taddhita* formations. There are only a few instances where he uses un-Pāṇinian *taddhitānta* forms. One such is *auṣṇyatva* in the verse 'auṣṇyatvād eti hy agnitāṃ' (VI. i. 81. 96). Here *auṣṇya* would do. The suffix *ṣyañ* is added to the word *uṣṇa* in the sense of *bhāva* or *being*. The suffix *tva* is also added in this very sense<sup>4</sup> and, therefore, one of them is superfluous.

The list of un-Pāṇinian *taddhitānta* words would be incomplete if mention is not made of the word *śārvara* which is not sanctioned by Pāṇini but which has been used by ancient authors like Kālidāsa.<sup>5</sup> The *Yogavāsiṣṭha* uses this form at least thrice. The verses in which it occurs are :

1. *atha puṇyakṣaye jate nīhāra iva śārvare* | IV. 10. 55
2. *vilyate manomohaḥ sacchāstrapravacāraṇāt |  
nabhoviharaṇād bhānoḥ śārvaraṃ timiraṃ yathā* || IV. 13. 6
3. *śārvare timire śānte prātaḥ sandhyāṃ ivāmbujam* | V. 54. 45

According to Pāṇini the suffix *ṭhāñ* (*ika*) should come after the word *śārvārī* in the sense of belonging to it (*śārvaryāṃ bhavam*) by the *sūtra*, 'kālat ṭhāñ' (4.3.11). This would give us the form *śārvarika*.

An illustration of wrong *Taddhita* suffix is found in the form *āsmika* used in the verse :

*iti sañcintya taṃ dehaṃ vidam bhūsataya'smikam |  
tyaktvā cidātma tat prāṇāt pavane yojito mayā* || VI. ii. 50. 25.

The suffix *añ* is added to the word *asmāka*; a substitute of *asmad*. The proper form should, therefore, be *āsmāka* or *āsmākīna* and not *āsmika* as used in the *Yogavāsiṣṭha*.

An interesting case where the *Taddhita* suffix should have been used but is actually not used is found in the *Yogavāsiṣṭha* verse 'bālyayauvanavṛddheṣu duḥkheṣu ca sukkeṣu ca' (V. 50, 33). Uttered

4. Vide Pāṇini, 'tasya bhāvas tvatalau' (6.1.111).

5. 'śārvarsya tamaso nīṣiddhaye', Kumārasambhava, VII. 58.



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in the same breath with *bālya* and *yauvana* which express the first two stages of life, *vyddha* must also stand for a stage of life, viz. old age. But the suffix expressive of it is wanting. Our author should have used the word *vyddhatva* ending in the *Taddhita* suffix *tvā* in the sense of *bhāva*. But this is nothing strange. Even the great Ācārya Pāṇini uses *dvi* and *eka* in place of *dvitva* and *ekatva* in the sutra, '*dvekeyor dvivacanaka-vacane*' (1.4.22). Such uses are accepted as good Sanskrit and are called *Bhāvapradhāna-nirdeśa*. The fact of the matter is that such cryptic uses are compelled by considerations of metre or are resorted to with a view to achieving aphoristic brevity. *Sotsukam* for *sautsukyam*, met with elsewhere is an instance in point.

## GENDER

The author sometimes uses wrong gender. For example, the word *āsava* which is masculine is used by him as neuter in the verse :

*pītaṃ Carmanvatīṭire gāyantiā madhurākṣaram* |  
*pulindya suratānteṣu nālikerarasāsavam* || III. 27.48

It is very rarely that writers disobey the well-known rule of gender, '*ghanabantāḥ puṃsi*' (*Līṅgānuśāsana*, 35).

As a rule the adjectives follow the number and gender of the words they qualify. But our author often makes a departure from it, for in the verse '*nadiṣu kṣepaṇācchāsu varakeṣv abjapaṅktiṣu*' (III. 38.2) he uses the word *varaka* in the masculine, which, however, being an adjective of *abjapaṅkti* should have been used in the feminine. Another case where an adjective has the wrong gender is in the verse '*vāsanāprāvṛṣi kṣiṇe samsthitaū Rāmam āgate*' (IV. 35.57). Here the locative singular *kṣiṇe* in the masculine or the neuter gender is in apposition with *prāvṛṣi*, the locative singular of the feminine word *prāvṛṣ*. The correct expression should be *vāsanāprāvṛṣi kṣiṇāyām*. The present case is one on a par with '*duhitā kṛpaṇam param*' of *Manu* (4.185).

A glaring case of wrong gender is found in the verse :

*sargo vidyata evāyaṃ na yatra kila kiñcana* |  
*tasya dharmāṇi karmāṇi na caivākṣaramālika* || VI. i. 143. 7

Here *dharmāṇi* is used in the neuter. *Dharma* is a masculine word. *Dharmāṇi* is, therefore, manifestly wrong. It should be *dharmāḥ*. Because the author was to say *karmāṇi*, of this word he said *dharmāṇi*. Or it may be that an earlier Vedic verse '*yāni dharmāṇi prathamāny āsan*'<sup>6</sup>, where *dharmāṇi* is used in the neuter, was present in the sub-conscious mind of the writer, and it was on account of this that he

6. *Rgveda* 10. 90. 16.



permitted himself this use. The form *dharmāṇi* in the Vedic verse is sought to be justified on the basis of *dharma* being one of the *Ardharcādi* words which are used both in the masculine and neuter. In the case of *dharma*, the sense in which it is used also governs the choice of the permissible gender. Commenting on *ardharcāḥ puṃsi ca* (Pāṇini 2. 4.31) the author of the *Kāśikā* says: "*Dharma* is masculine in the sense of *merit* but neuter in the sense of *means of merit*."<sup>7</sup> If in the *Yogavāsiṣṭha*, too, the word *dharmāṇi* could be interpreted in the sense of *dharmasāadhanāni* the use of *dharmāṇi* in the neuter would have been permissible. But obviously this is not the meaning intended here.

A clear case of indefensible gender is in the verse '*ajñasyājñatayā deyo jñasya tu jñatayottaraḥ*' (VI. ii. 29.32), where the word *uttara* in the sense of 'reply' is used in the masculine. *Uttara*, originally an adjective, meaning *later, latter, subsequent*, was used in earlier literature with the word *vākya* or a synonym thereof, and the two together stood for 'reply'. Later, *vākya* etc. was dropped and *uttara* alone was deemed sufficient to convey the sense.<sup>8</sup> Being an adjective used for a noun, it should not be used in a gender other than the neuter (*sāmānye napuṃsakam*). This is how *uttara* in the sense of 'answer' or 'reply' came to be used regularly in the neuter. As it is, the use of *uttaraḥ* has to be included among cases of wrong gender which are unfortunately not a few in the *Yogavāsiṣṭha*.

It is possible that the text of the *Yogavāsiṣṭha*, like the texts of most of the earlier Sanskrit works, has suffered in the process of being handed down from generation to generation. And, it is probably because of this that such manifestly wrong forms as *patre ubhau* in the verse '*tasmād āṅkurataḥ patre ubhau vikaṣataḥ svayam*' (VI. ii. 44. 18) have crept into the work. The word *patra* meaning a *leaf* is positively neuter. The word *ubha* used as an adjective must therefore follow its gender and number. *Patre ubhau* should, therefore, be *patre ubhe*. The change of *ubha* to *ubhe* does not affect the metre. It may be that the original reading was *ubhe* and here is only a case of scribal error.

According to the *Amarakośa* the gender of the word *sthala* is neuter or feminine,<sup>9</sup> but the *Yogavāsiṣṭha* uses it in the masculine, as for example, '*udḍīyamānam ātmānam śilāḥ śallasthalān iva*' (VI. ii. 145. 36). Similarly the well-known word *āvaraṇa* which is admittedly neuter is

7. Cf. *dharma ity apūrve pulliṅgaḥ, tatsādhane napuṃsakam* 'tāni dharmāṇi prathamāny āsan' *Kāśikā*, Kashi Sanskrit Series, p. 130.

8. On this see the author's book, *The Rāmāyana—A Linguistic Study*, Munshi Rām Manohar Lal, Delhi, 1963.

9. *drāvāpy anyaliṅgau sthalaṃ sthalī*, *Amara.*, 2. 1. 5.



used in masculine in the *Yogavāsiṣṭha* verse 'tāv ivāśritya tiṣṭhanti jalādyāvaraṇās tataḥ' (VI. ii. 129. 23). In the same verse we have the use of the neuter word *kṛīḍanaka* in the masculine gender :

*tṛṇaṃ tṛṇaṃ kalpayati balāḥ kṛīḍanakān iva* |

*Kṛīḍanaka* in the masculine is grammatically unjustifiable. In the *yāvādigāṇa* (*Gaṇapāṭha* 196, under Pāṇini 5. 4. 29) also, we have *kṛīḍanaka* used in the neuter in the expression *kumārī kṛīḍanakāni ca*.

Just as in the instances quoted above, the author of the *Yogavāsiṣṭha* uses some neuter words in the masculine gender, he uses some acknowledgedly masculine words in the neuter gender. Thus the word *lāja*, which according to the *Amarakośa*, is always to be used in the plural and in the masculine gender,<sup>10</sup> has been used in the neuter gender in the *Yogavāsiṣṭha*, as may be seen from the verse 'sa hutvā tilalājāni pāvakāya Śikhidhvajāḥ' (VI. i. 106. 56).

Similar is the use of the masculine word *kumāra* in the neuter in the verse 'kadā nu tānikṣurasābdhitire.....drakṣyema bhūyo guḍamodakāni | tathā kumārāṇy apl śarkarāyāḥ' (VI. i. 134. 52). *Kumārāṇi* is wrong and it is inconceivable that the author of the *Yogavāsiṣṭha* could commit it. If we assume that the author read *kumārān* only, the form would be perfectly correct, leaving the metre intact. *Kumāra* is used here in the sense of a doll, *kumāra-pratikṛti*. The suffix *kan* ordained by the sūtra *ive pratikṛtau* (Pāṇini 5. 3. 96) is dropped by the sūtra, *devapathādibhyaś ca* (Pāṇini 5. 3. 100). This elision is technically called *lup* ; hence the *lubanta* form must take the gender and number of the base (*kumāra*), which is masculine. Hence *kumārāpratikṛtayāḥ kumārāḥ*. The neuter *kumārāṇi* has no justification.

#### VERBAL FORMS

In the case of verbs too, there have been many lapses in the *Yogavāsiṣṭha*. In the verse quoted above where *kumāra* is used in the wrong gender, we have the verbal form *drakṣyema*. It is palpably wrong. It should either be *paśyema* if the optative sense is intended, or *drakṣyāmaḥ* if simple futurity is meant. If we substitute *paśyema* for *drakṣyema* the metre is not violated, while *drakṣyāmaḥ* would go against the metre. Strangely enough, in *drakṣyema*, the optative suffix has been added to the future base of √*drś*. Such forms occur in the epics and the Purāṇas, but are unheard of in classical literature.

10. See *Amara.*, II. 9. 47, *lājāḥ puṃbhūmni cākṣataḥ*.



The causal form *kṣipayati* from the root *kṣip*, 'to throw' has been used thrice in the *Yogavāsiṣṭha*.<sup>11</sup> It appears rather strange that every time this very form should have been used by the author. By Pāṇini *pugantalaḥpādhasya ca* (7. 3. 86) *guṇa* must take place in *kṣipayati*. It is only once that the correct form with *guṇa* in the imperative second person singular is used; but the *guṇa*-less form is also used alongside:

*Pāṇḍoh putro'rjuno nāma sukhāṃ jīvitam ātmanaḥ |*

*kṣipayiṣyati nirduḥkhaṃ tathā kṣepaya jīvitam || VI. i. 52. 9*

In the Present and the Future tenses the *guṇa*-less form has been used by the author with a consistency that is surprising. As the simple *anuṣṭubh* metre has been used in the two stanzas, there is no question of the infringement of the metre even if *kṣepayati* and *kṣepayiṣyati* are read for *kṣipayati* and *kṣipayiṣyati* respectively.

In the verse given below the form *himsati* has been used in the place of *hinasti* in common use.

*rūpakardamam etan mānayanāsvādayādharma |*

*naśyaty etan nimeṣeṇa bhavantam api himsati || V. 80. 4.*

The commentator offers the comment *chāṇḍaso vikaraṇavyatyayaḥ* on the word *himsati*. The root *hims* belongs to the seventh conjugation. The conjugational suffix for it is *śnam* (*na*). The correct form therefore would be *hinasti*. But in the *Yogavāsiṣṭha*  $\sqrt{hims}$  is made to take the conjugational suffix (*vikaraṇa*) 'a' which comes after the roots of the first conjugation. This kind of use of wrong conjugational suffix (*vikaraṇavyatyāsa*) is common in popular works like the *Rāmāyaṇa* and the *Mahābhārata*. It is, however, incorrect to say, as the commentator does, that there is *vikaraṇavyatyaya* in the form *himsati*; for  $\sqrt{hims}$  is read in the Tenth conjugation and is *Ādhrṣiya*, and so it takes *nic* optionally. Thus *himsati* and *himsayati* are also correct by the side of *hinasti* of the 7th conjugation. *Himsati* is, therefore, not strictly un-Pāṇinian. We have listed it as an un-Pāṇinian form, following the commentator. Grammar apart, usage seems to have extended progressively the treatment of the roots of the First Conjugation to roots assigned to other groups, for the forms thus evolved are far more easy.

11. *tathā cidghanaś cittam cittvāc ca sarvāḥ śaktiḥ karmamayir vāsanā-mayir manomayis cinoti darśayati, bibharti, janayati, kṣipayati ceti.* IV. 39. 5.  
*kṣipayanti surā Rama bhuvo bhāranivṛttaye | VI. i. 52. 21.*

*Pāṇḍoh putro'rjuno nāma sukhāṃ jīvitam ātmanaḥ |*  
*kṣipayiṣyati nirduḥkhaṃ tathā kṣepaya jīvitam || VI. i. 52. 9.*



Although the *Yogavāsisṭha* is a later work and cannot claim the antiquity of the *Rāmāyaṇa* and the *Mahābhārata* it seeks to approximate older works in freestyle language with an amount of laxity in grammar and other things. We are tempted to make here the assertion which, due to its sweep, may not be acceptable to many, that these grammatical aberrations were introduced into the *Yogavāsisṭha* deliberately to give it an old look. This is also perhaps the purpose of a sprinkling of prose passages here and there which are reminiscent of the style of the prose works of the later Vedic age. Otherwise the work is written in a highly ornate classical style with its special characteristics of excessive alliteration and rhyme.

There are a few forms in the *Yogavāsisṭha* where in the imperfect or the aorist the augment *a* (*aṭ*) or *ā* (*āt*) is not prefixed. One such form is *vyavatiṣṭhata* in the verse '*kevalaṃ suṣuptasaṃsthaṃ sadaiva vyavatiṣṭhata*' (V.12. 2). The correct form would be *vyavātiṣṭhata*. Similarly, *vibudhyata* in the verse '*vibudhyata dinasyānte sya evopavane nṛpaḥ*,' (III. 115. 32), should be *vyabudhyata*. Another form where the augment is omitted is *viśam* found in the verse '*tathā suṣuptaviśrānteḥ svapne nidrām ahaṃ viśam*' (VI. ii. 146. 9). *Viśam* is imperfect. The correct form would be *aviśam*. It may be pointed out that forms like *viśam* are quite interesting and are reminiscent of the Vedic injunctive which too is augmentless. The augmentless forms are quite common in the *Rāmāyaṇa* and the *Mahābhārata*. Still another augmentless form in the *Yogavāsisṭha* is found in the verse '*apālya yad asad Brahmā taraṅgān iva sāgaraḥ*' (IV. 59. 22). The correct form here should have been *āsthat*. By Pāṇini *asyates thuk* (7.4.17) the augment *thuk* (*th*) is added to the root *as* in the aorist. Besides, *√as* should take the augment *ā* (*āt*) since it begins with a vowel. In the form *as* it occurs in the *Yogavāsisṭha* both the augments *ā* (*āt*) and *th* (*thuk*) are missing.

A verbal form which, as it exists, is clearly, indefensible is *kārṣa* in the verse '*tāni mā kārṣa bhoṣ tasmāl lokadvīṭayasiddhaye*' (VI. ii. 101. 27). The correct form should be *kārṣiḥ*, the aorist second person singular from the root *kr*, 'to do'. The commentator accepts this reading and explains it as a *chāṇḍasa* form.

In place of the regular form *pratyeti* from the root *iṇ*, 'to go' with the preposition *prati* the *Yogavāsisṭha* uses the irregular form *pratyayeti* in the verse '*naṣṭaṃ bhūyas tad utpannam iti pratyayeti kaḥ*' (VI. ii. 52. 17). This is clearly indefensible.

The *Yogavāsisṭha* uses the desiderative form *prajīṣete* in the verse :



*agnishomau mithah karyakārane ca vyavasthite |*

*paryāyena samam caitau prajīsete parasmaipadam || VI. i. 81. 80*

The regular form would be *jigīsete*, though the *ātmanepada* would be open to objection. There is a twofold irregularity in *prajīsete*. First, there is no usual reduplication by Pāṇini *sanyaṇoh* (6.1.9). Second, there is no *kutva* by Pāṇini *sanītor jeh* (7.3.57). In the words of the commentator, "*jeh sani dvitvakutvayor abhāvaś chāndasaḥ*". *Prajīsete* of the text is, therefore, ungrammatical.

### Ātmanepada and Parasmaipada

So far as the *ātmanepada* and *parasmaipada* are concerned there is a lot of confusion in the *Yogavāsiṣṭha*. Very often the *parasmaipada* terminations are added in the place of the regular *ātmanepada* and the *ātmanepada* terminations used at times in lieu of the regular *parasmaipada*. In common with the *Purāṇas*, the *Yogavāsiṣṭha* frequently contravenes Pāṇini's regulations on the use of these terminations. A few of these are selected for discussion below.

By *viparābhyam jeh* (1. 3. 19) Pāṇini ordains the *ātmanepada* after the root *ji* when it is preceded by the preposition *vi* and *parā*. The *Yogavāsiṣṭha* contravenes this rule by using *viješyanti* in '*nāhaṃkāraṃ prayāsyanti viješyanti ca tān surān*' (IV. 34. 6). *Viješyanti* is therefore un-Pāṇinian. Again we read *avatiṣṭhati* in the verse '*cid eveyaṃ śilakāraṃ avatiṣṭhati bibhrati*' (VI. ii. 70. 21), for the regular *avatiṣṭhate*. Similarly in the verse '*bhṛtyāḥ prītyāḥ kila tathā santiṣṭhati sa bhikṣukaḥ*' (VI. i. 66. 11), the form *santiṣṭhati* is used for the regular *santiṣṭhate*. In both these cases, the author has disregarded Pāṇini's well-known rule, '*samaraprabhīyaḥ sthah*' (1. 3. 22).

The root *ikṣ* is *anudāttet*. It is, therefore, *ātmanepadī*. The *parasmaipada* form *prekṣa* in the verse '*jīvaṇṇ eva mahābāho tattvaṃ prekṣa yathāśiṭham*' (VI. i. 55. 43) is manifestly un-Pāṇinian. It should be *prekṣasva*. The root *rabh* too is *ātmanepadī*. So *samārabhet* in *parasmaipada* optative is irregular. It should be *samārabheta*. It occurs in '*abhyāsena bhayaṃ tasmāt samam eva samārabhet*' (V. 24. 8). The root *sah* has been mentioned among the *anudāttet* roots in the *Dhātupāṭha*. It is, therefore, *ātmanepadī*. Its forms in the *parasmaipada*, would be, therefore, irregular and un-Pāṇinian. In the *Yogavāsiṣṭha* we have *sah* in the *parasmaipada* in the verse '*no saṅgam eṣ gatasāṅgataya phalena karmodbhavana sahativa ca dehabhāram*' (V. 69. 12). Among the *anudāttet* roots which should have the *ātmanepada*, but which are used with the *parasmaipada*, the root *vṛt*, 'to be', deserves special notice. *Parasmaipada* suffixes are permitted after this



root only in the future (*lṛt*) and aorist (*luh*). In other tenses and moods it is to have only *ātmanepada* suffixes. But in the *Yogavāsiṣṭha* even in the Present, the *parasmaipada* is used with the root. Thus we have the form *anuvartāmi* in the Present first person singular for *anuvarte* in the verse 'yathāprāpto 'nuvartāmi ko laṅghayati sadvacaḥ' (VI. ii. 216. 21). There are certain specified senses in which the *parasmaipadī* roots take the *ātmanepada* terminations. Thus, the root *vad* 'to speak', which is *parasmaipadī* takes the *ā manepada* suffixes in certain specified senses of *speaking brilliantly, pacifying, conciliating, knowing, toiling, disagreeing, disputing* etc. The sense of *disagreement* in the root is brought out by the preposition *vi*. *Vi + vad* is accordingly used in the *ātmanepada*. In the *Yogavāsiṣṭha* it is used in the *parasmaipada* instead in the verses 'mitho bodhāt vivadati maitrīm bhajati bodhataḥ' (VI. ii. 45. 61) and 'kevalaṃ vivadanty ete vikalpāḥ āruruḥśavaḥ' (III. 96. 52).

There are cases where the *ātmanepada* suffixes are added where more appropriately *parasmaipada* suffixes should have been used. Thus, for example, *naś* 'to disappear', is *parasmaipadī*. But we have it with the *ātmanepada* in the verse 'tasmāt kim iva naśyate kim iva jāyate' (VI. ii. 61.4). Again, the *ātmanepada* would be regular after the root *prcch* 'to ask', with the preposition *an* in the sense *to take leave of*, as we have it in *Kālidāsa*: *āprechāsya priyasakham amuṃ tuṅgam ālīngya śallam.*, (*Meghadūta*, *Pūrva.*, 9). But the *Yogavāsiṣṭha* has used *āprech* in the *parasmaipada* in the verse 'mām āprechan namaskṛtya tasminn eva kṣaṇe tataḥ' (VI. ii. 155.28). The form *āprechan* should be *āprechamānaḥ*.

### Seṭ and Anīṭ

There are certain roots which take the augment *iṭ* before an *ārdhadhātuka* suffix beginning with *val* (*pratyāhāra*) and are termed positively *seṭ* while there are others which do not take the augment and are called *anīṭ*. It is an irregular formation if the augment *iṭ* is added to the *anīṭ* roots and if, conversely, the *iṭ* is omitted in the *seṭ* roots. This kind of irregularity is very common in the *Yogavāsiṣṭha*. A glaring example of this is provided by the form *vivecitāraḥ* in the *Yogavāsiṣṭha* verse :

saṅgād āhladayanty antaḥ śaśaṅkakiraṇā iva |  
vivecitāraḥ śāstrāṇāṃ nirṇetāraḥ kṣaṇād api || VI. ii. 98.4

The root *vic* being *anīṭ*, the correct form would be *vivektāraḥ*.

Another example is provided by the form *kṣipita* used in the verse 'harendudhavalā rātryaḥ kṣipitā gaṇagatibhiḥ' (IV. 8.8). The proper form should be *kṣiptāḥ*. The root *kṣip* is *anīṭ*.



The root *iṣ* 'to desire', though *seṭ* is debarred from taking *iṭ* before *kta* and *ktavatu* by the *sūtra*, *yasya vibhāṣā* (Pāṇini 7.2.15). The correct form in the past participle with *kta* would be *aniṣṭa* and not *anicchita* as used in the following verse of the *Yogavāsiṣṭha* :

*anicchite hitair dūradeśāntaragataih phalam* : VI. ii. 206.19

The root *vid* 'to know' is invariably *seṭ*. Now, there is a lot of confusion with regard to this root which is very often used in the work as *anit*. The form *brahmavediṭṭ* derived from *vid* with *ṭṛc* has gained wide currency. Yet it is un-Pāṇinian, for, the root, as observed above, is *seṭ*. *Brahmavediṭṭ* is therefore the correct form. The *anit* form with the suffix *ṭṛc* is found used twice in the *Yogavāsiṣṭha*, first, in the verse :

*sarvajña vedyavettāro vitarāgāgatainasah* |  
*yathāprāptaikakartāro bhāvitātmana uttamāḥ* || IV. 34. 8

and second, in the verse :

*śāstrārtharasikās tajjña jñātalokaparāvarāḥ* |  
*heyopādeyavettāro yathāprāptābhipatināḥ* || VI. ii. 98.6



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## MODERN SANSKRIT DRAMAS<sup>1</sup>

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In November 1959, Dr. Nagendra of our University (Delhi) asked me: "What are your plans for the future?" "I want to do research for Ph.D." I said. "On which subject?" he asked. "Twentieth Century Sanskrit Dramas," I replied. "Twentieth Century Sanskrit Dramas? Are there any?" "Yes, there are." "How many?" I paused for a while and said, "might be thirty to forty." "Thirty to forty! That is enough."

The Board of Research Studies in Humanities of the Delhi University met. Dr. Nagendra was in the chair and my subject was approved. I had from now on to work on a subject which was to be my main preoccupation for the rest of my life. When I look back some eight years after the incident I feel much amused at my own palpable ignorance. I am, therefore, not at all surprised, let alone feel pained, at the question put to me by Sanskritists quite often: "Are Sanskrit dramas written in the twentieth century?"

My subject decided, I settled down to work hard on it. From then started the first phase of my work, namely, the search for contemporary Sanskrit dramas. I was determined to make my work as comprehensive and complete as was possible. Fortunately for me Professor Raghavan's brochure on Modern Sanskrit Literature and his account of contemporary Sanskrit Literature in the Sahitya Akademi volume on contemporary Indian Literature and his periodical review of the contemporary literary activity in Sanskrit as published in the issues of the Indian Literature of the Sahitya Akademi provided me with the much-needed information with regard to the subject I had decided to work on. But to get hold of the dramas in original was my biggest problem. The local booksellers had with them only a small number of them. For the rest I had to find my way to collect them and it took me several years to get hold of most of

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1. Lecture delivered on 9th May 1968 at the Samskrita Ranga, Madras.



them. The continued search ultimately yielded results and in more ways than one proved to be the most fascinating experience of my life. From a trickle it became a torrent and I have in my possession information with regards to more than three hundred dramas written in this century, published separately in book form, as also in periodicals.

Prof. M. C. Dave of the Gujarati Department of our University told me of a Gujarati Sanskritist Mahāmahopādhyāya Shankar Lal Maheshwar who, he said, had written a large number of Sanskrit dramas. For full particulars he directed me to Dr. D. G. Vyas who, though an ophthalmologist by profession, was a man of letters by instinct and was compiling the history of Gujarati literature. Accordingly I wrote to Dr. Vyas and requested him to be good enough to supply me with whatever information he might be in possession of with regard to Mm. Maheshwar. After about a month or so, Dr. D. G. Vyas gave the names of eight Sanskrit dramas of the Mahāmahopādhyāya apart from his other works in Sanskrit and Gujarati. He was unable to say as to wherefrom the works would be available. I happened then to meet Dr. Solomen of the Sanskrit Department of the University of Gujarat. She assured me that she would search through all the local libraries and write to me. After sometime I received a letter from her that none of the local libraries had any of the Mahāmahopādhyāya's books. After a few months she informed me of one Pandit Jetharam Shastri, the Principal of the Ravaji Raj Sanskrit Vidyalaya, Morvi,—the same Vidyalaya whose founder—Principal the Mahāmahopādhyāya was. After a month I received a big packet from him containing quite a few works of Mm. Maheshwar. In his letter Pt. Jetharam Shastri had written that since the Mahāmahopādhyāya's property had been attached and a receiver had been appointed, he had no ready access to his books and papers. The receiver was persuaded with great difficulty to part with the keys. The Mahāmahopādhyāya's house was then opened and after a thorough search he was able to lay his hands on the books he was now sending. Hence the delay in reply. In the packet he



had sent a copy of the play *Dhruvābhyudaya*, which he was unable to find in the Mahāmahopādhyāya's collection but which was available in the Library of his Vidyalaya. He wrote to me to prepare a copy of it within a reasonable period of time and return it to him. I copied it out, a drama of some 206 pages, within a month and returned it to him.

After a few months of this unforgettable noble act of help rendered by Pt. Jetharam Shastri, I received a letter from one Mahendra Dave of Morvi who had put up a memorial to the Mahāmahopādhyāya. Therein he had volunteered at his own initiative all information, biographical and otherwise, with regards to the Mahāmahopādhyāya which I gratefully acknowledged and used in the talk I gave on the Mahāmahopādhyāya under the Series "Contemporary Sanskrit Writers" which was broadcast on 5th October, 1967 from the Delhi Station of the All India Radio. The Mahāmahopādhyāya was born in 1873 in Jam Nagar, Saurashtra, was the pupil of one Keshava Shastri whom he remembers gratefully in all his works, was called Aṣṭāvadhāni Kavi by his contemporaries and was the classmate of the famous logician, Pandit Hathibhai Shastri who commented on most of his works. Besides the *Dhruvābhyudaya* mentioned above, he had written the plays *Gopālacintāmaṇi*, *Amaramārkaṇḍeya*, *Muhūrtacintāmaṇi*, *Prṭhvideva*, *Anasūyācarita*, *Bhadrāyurvijaya* and others.

Another unforgettable experience relates to a writer named Prafulla Chandra Pandya. I had come to know of *Karuṇāpārijata*, *Siṃhalavijaya* and *Pādukāvijaya* written by Pandit Sudarshan Pathi of Puri Sanskrit Collage, Puri, from Dr. Raghavan's brochure 'Modern Sanskrit Writings'. As I was longing to secure these dramas I wrote to Pt. Sudarshan Pathi and after sometime, from Sri Prafulla Chandra Pandya's letter learnt that Pt. S. Pathi was no longer in the land of the living but that copies of his plays mentioned about could be found and that although they were in bad shape, they would serve my purpose.



I must also recall here with gratefulness the gracious offer by Śrījīva Nyāyatīrtha of a copy, the only one in his possession, of a play of his father Tarkaratna Bhattacharya, the *Amaramaṅgala*.

Professor Raghavan has been very kind to me whenever I ran into difficulties or wrote to him about my problems which he solved in no time. He was kind enough to continue sending me copies of all the plays he had published together with the photographs of the stage-representation of as many of them as were available. I propose to make use of them in my book which is shortly to go to the press.

I have arranged the dramas I have studied, topicwise. In the topics too I have followed the alphabetical order: Biographical, Cultural, Historical, Mythological, Political, Social and so on. In each section I have taken up the authors alphabetically. First I have dealt with the date and other bibliographical details of the drama, then the theme, characterization and critical appreciation. If an author has written more than one play I have given the critical appreciation of all his plays taken up in the chronological order at the end of the last play.

Though I have taken up the dramas topicwise a numerical break-up of them authorwise would also be interesting. The honour of having written, published and staged the maximum number of Sanskrit dramas in the present century goes to the late Dr. J. B. Chaudhuri who wrote as many as twenty seven Sanskrit plays, two of which are translations of Shakespeare's dramas. Closely following him is his wife Dr. Roma Chaudhuri, Vice-chancellor, Rabindra Bharati University, Calcutta. She has written twenty-one Sanskrit plays and three of these have seen the light of the day. Next to the Chaudhuris, with the staging and publication of twenty-two plays to their credit are the two writers, Śrījīva Nyāyatīrtha, referred to above, and Smt. Leela Row Dayal, wife of the late Shri Harishwar Dayal, Indian Ambassador to Nepal and daughter of the celebrated Sanskrit writer of Maharashtra, Smt. Kshama Row, most of whose poems she has dramatised.



Dr. Raghavan has written twelve plays which are remarkable in more ways than one. Coming from the pen of one of the world's greatest Indologists today they have the impress of his profound learning and penetrating intellect. That he could produce several dramas and poems in Sanskrit along with his numerous research writings in several branches of Sanskrit literature speaks volumes of his superhuman energy and capacity for hard work.

Shri Jaggu Vakulabhushan too has written twelve plays, only four or five of which he has been able to publish so far. Generally he has written his plays as the *pūrva* or *uttara bhāgas* (preludes or sequels) of the well-known ancient Sanskrit plays, e.g. *Adbhutā-mśukam* as the *pūrvabhāga* of the *Veṇīśāmhāra*, *Prasannakāśyapa* as the *uttarabhāga* of the *Abhijñānaśākuntala* and so on.

The late Sri Y. Mahalinga Sastri wrote and published ten Sanskrit plays. He seems to be at his best in humour which is very often pungent and incisive. Out of his ten plays six are farces.

During my study some other interesting facts came to light. There are writers who have written just one type of drama. Thus Sri Narpaje Bhima Bhatta has written only political plays: *Kāśmīrasandhānasamudyama* on the problem of Kashmir and *Hyderābādaviyaya* on the merger of Hyderabad, both published in the *Amṛtavāṇī* of Bangalore; Sri Mulshankar Manek Lal Yajnik, only historical plays: *Saṃyogitāsvayamvara*, *Pratāpaviyaya* and *Chatrapatisāmrājya* on the historical personalities like Prithviraja Chauhan, Rana Pratap Singh and Chatrapati Shivaji; and Sri S. B. Velankar, generally speaking, short, Radio - plays or political plays: *Kālindī*, *Kailāsakampa* and *Syātantryalakṣmī*, the only exceptions being the *Kālidāsacarita* and the *Saṅgītasaubhadra* which is a Sanskrit rendering of the Marathi play of the same name by the celebrated Marathi playwright Annasaheb Kirloskar.

There are a few others who have kept up their accent in one line, deviating from it only occasionally. Among them we may



mention Sri Haridasa Siddhantavāgīśa of Calcutta ; three out of his four plays *Mivārapratāpa*, *Śivājīcarita* and *Vaṅgiyapratāpa* are historical while the fourth one, the *Vīrasarajinī* has an imaginative theme. From the same Calcutta, there is Dr. J. B. Chaudhuri, whose twenty-four plays out of his twenty-seven are devotional in character dealing with mythological or saintly personages or great leaders, the remaining three being the translations of Shakespeare's well-known plays *Merchant of Venice* and *Othello* and a play *Mahimayabhārata* on the irrigation policy of India. Three out of the five plays of Bhatta Mathura Prasad Dikshit, are historical,—*Vīrapratāpanāṭaka*, *Gāndhivijaya* and *Bhāratavijaya* and two others *Bhūbhāroddharaṇa* and *Śaṅkaravijaya* being mythological.

In my study of contemporary Sanskrit dramas *one thing that has struck me most is that the maximum activity in this direction has taken place in Eastern, Western and Southern India only*. The leading names in the field of contemporary Sanskrit dramatic literature such as those of Dr. V. Raghavan, Sri Y. Mahalinga Sastri, Sri Jaggu Vakulabhushan, Shrimati Leela Row Dayal, Sri S. B. Velankar, Sri Haridasa Siddhantavāgīśa, Sri Srijiya Nyāyatīrtha, Mm. Kalipada Tarkacharya, Dr. J. B. Chaudhuri and Dr. Roma Chaudhuri—all belong to these areas. *Between them, these areas account for a little over two-thirds of the entire literary activity in contemporary Sanskrit drama*. The city of Calcutta itself accounts for more than ninety Sanskrit plays, 77 by five writers alone—Dr. J. B. Chaudhuri 27, Sri Srijiya Nyāyatīrtha 22, Dr. Roma Chaudhuri 21, Sri Haridasa Siddhantavāgīśa 4, and Mm. Kalipada Tarkācarya 3, and the rest by miscellaneous writers. Mahārāshtra and Gujarat account for some sixty plays, fifty-one by five writers alone—Shrimati Leela Row Dayal 22, B. G. Dhok 9, Mm. Shankar Lal Maheshwar 8, S. B. Velankar 6, Shri Mulshanker Maneklal Yajnik 3, Skand Shankar Khot 2 and the rest by miscellaneous writers.

Madras, Mysore, Andhra and Kerala account for some 70 plays, 40 by four writers alone—12 by Dr. V. Raghavan, 12 by Sri Jaggu Vakulabhushan, 10 by Sri Y. Mahalinga Sastri, 3 by Sri



V. K. Tampi and 2 by Sri K. T. Pandurangi and the rest by miscellaneous writers. This may just be taken as one of the freaks of history. Or else how can one explain as to why there is not even one noted contemporary Sanskrit playwright in States like Delhi, Himachal Pradesh, Jammu and Kashmir, Punjab and Haryana, whose contribution to other forms of literature in Sanskrit is quite substantial.<sup>1</sup>

Now something may be said about the new trends and tendencies that mark out the new Sanskrit drama. The first striking feature is the freedom from rigidity and the growth of a pliability which goes well with a class of literature which is growing and prospering, incorporating into it many changes and yet maintaining a continuity with the past.

Bharata lays down the use in a play of Prākṛts by certain characters like women, jester, servants etc. This was when the different Prākṛts were spoken and understood along with Sanskrit. Sanskrit playwrights in obedience to this rule made Prākṛts an essential and inseparable part of their plays even long after Prākṛt had ceased to be effective media of expression. Sanskrit continued to be patronized by people (though their number was not very large) while Prākṛts comparatively fell into disuse. Of late a tendency is visible in Sanskrit dramas either to avoid Prākṛts or to replace them with modern vernaculars. In his *Bhūbhārōddharaṇa* Pt. Mathura Prasad Dikshit puts Hindi in place of Prākṛts. In another play the *Bhāratavijaya* he uses Newari (the language of Nepal) instead. In the *Pāṇinīyanāṭaka* and the *Nārījāgarāṇanāṭaka* Pt. Gopala Shastri Darsanakesari employs Bhojpuri in place of Prākṛts.

With regard to Sanskrit too there is a tendency to shed off puritanism and incorporate into it the necessary foreign words

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1. I could contribute a full length paper on contemporary Sanskrit poets in the Seminar on "Sanskrit learning through the Ages" just concluded at Mysore but am unable to contribute more than a paragraph on the playwrights of Delhi wherein the total number of plays written, both big and small, does not exceed the meagre figure of ten.



either by Sanskritizing them, e. g. *prataila* for *petrol* or adopting them as they are, as for example, *badminton*, *tennis*, *police*, *radio*, *station*, *bus*, etc.

In technique too some Sanskrit dramas present a deviation from the past. Like the Western dramas the acts have now come to be divided into scenes. The examples are the *Karuṇāpārijāta* of Sri Sudarshan Pathi, *Lālāvaidya* of Sri Skanda Shankar Khot, and the works of Dr. J. B. Chaudhuri. The *Nāndī* and the *Bharatavākya*, once an indispensable part of a drama, have now come to be dropped by some. The trend which considers *Prastāvanā* to be superfluous is now visible. On account of the increasing preoccupations of the modern age the playwrights in all languages are inclined to write shorter plays, especially, one-act plays, to entertain the audience. The Sanskritist too is not unaffected by this tendency. The one-act plays have become more frequent. Radio plays have now come to be written and broadcast over the various stations of the All India Radio.

Gone are the days when a Sanskritist looked to the *Rāmāyaṇa*, the *Mahābhārata*, or the *Purāṇas* only for his themes. With his creative intellect freed from tradition by the very force of the age he is constantly in quest of newer and newer themes and has no dearth of them. There is a growing tendency among Sanskrit scholars to adopt the burning problems of the day as their themes. It is as a result of this that we have come to have such plays as *Kāsmīrasandhānasamudyama* and *Hyderābādaviṇaya* by Sri Nirpaje Bhima Bhatt on the problems of Kashmir and the merger of Hyderabad respectively, *Susamhatabhārata* by Sri P. Ramachandrudu on the problem of integration of India, *Kailāsakampa* by Sri S. B. Velankar on the recent event of the Chinese aggression on India, and *Mahimayabharata*, on the irrigation policy of India by Dr. J. B. Chaudhuri. On the social problem of dowry we have a play *Parivartana* by Kapiladeva Dvivedi and on the awakening among Indians women *Narījāgarāṇanāṭaka* by Pt. Gopala Shastri Darśanakesari. On the little out-of-the-date topic of Hindu Code bill we have a play *Vidhiviparyāsa* by Sri Srijīva



Nyāyatīrtha. " Gandhian philosophy has apparently inspired Sudarshan Pathi in his *Karuṇāpārijata* wherein he refers to plough and the charkha as the twin weapons for the destruction of the abject poverty of the teeming millions of India and speaks of the awakening among Adivasis and the establishment of the Panchayat Raj. " In *Bhāratavijaya* we have a complete history of India from the coming of the East India Company down to the attainment of Independence in 1947. In *Pariṇāma* of Pt. Chudānath Bhattaraya, a tragedy in contravention of the rules of Bharata, we have a very illuminating discussion on the philosophy of such Western stalwarts as Kant and Hegel as also on Communism, Socialism and Democracy showing the author's intimate knowledge of the various systems, Eastern and Western. In his *Anārkali*, Dr. V. Raghavan has not only taken up an Islamic and historical background and story, but has incorporated the ideas of a religious and cultural harmony which Akbar tried to propagate through his Din-ilāhi.

There is an increasing awareness on the part of modern Sanskritists to enrich Sanskrit with Indian and foreign classics or their adaptations. It is this which is responsible for giving us the Sanskrit translations of the plays of a great Western playwright like Shakespeare, which have been described in detail by Dr. V. Raghavan in *Contemporary Indian Literature* of the Sahitya Akademi. Dr. Shama Shastri of Mysore has translated into Sanskrit the German play *Amelia Galetti* by the well-known German writer Lessing.

Among the adaptations we may mention S. N. Tadapatrikar's *Viśvamohana* which is based on Goethe's immortal classic, *The Faust*. Similarly based on the *Cup* of Tennyson is the *Kamalāvijayanāṭaka* of Venkataramanayya. Among the translations or adaptations of the Indian classics mention may be made of the translations in Sanskrit of Tagore's plays referred to in the Bibliography in *Samskrita-ravindra*, the Special Number of the *Samskrita Pratibhā* edited by Dr. V. Raghavan, which include the editor's own translations of *Vālmikīpratibhā* and *Naṭirpūjā* both of which he also produced. *Unmattakīcaka* is a Sanskrit



rendering by K. S. Nagarajan of the well-known Kannada classic *Kicaka* by Tyagaraja Paramasiva Kailasam and *Saṅgītasaubhadra*, a Sanskrit rendering by S. B. Velankar of the original Marathi play of the same title by Annasaheb Kirloskar. The very recent play *Prthvivallabha* by Sri Balakrishna Limaye has for its theme one of the Gujarati stories of Sri K. M. Munshi.

Before I conclude I would like to stress that the Sanskrit dramatic literature produced in this country in the present century deserves serious study, by reason of both its quantity and quality; it is sure to bring us face to face with the urges and aspirations of the contemporary Sanskrit playwrights and enthuse and inspire even the hardest pessimist about the glorious present and the still glorious future that awaits Sanskrit as a living medium of expression.



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A NOTE ON  
JINENDRABUDDHI'S CONTRIBUTION TO  
SANSKRIT GRAMMAR

SATYA VRAT SHASTRI

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graphs after paragraphs from which work can easily be identified to have been taken and woven into his text by him with minor verbal changes here and there. Such being the place of Jinendrabuddhi in Sanskrit grammatical literature it would be worth while to discuss his contribution to Sanskrit grammatical studies.

For one thing, the *Nyāsa* does not happily confine itself to the explanation of the cryptic *Kāśikā*. It goes further. It explains the *Sūtras* and discusses points debated in the *Mahābhāṣya* adding at places whatever is left out there. Occasionally it raises points which have not even been raised in the *Mahābhāṣya*. It is instances such as these which mark out the *Nyāsakāra* from an ordinary commentator of the *Kātika* to an independent thinker on Sanskrit grammar.



## A NOTE ON JINENDRABUDDHI'S CONTRIBUTION TO SANSKRIT GRAMMAR

SATYA VRAT SHASTRI

The growth of the Sanskrit literature owes not a little to the efforts of the Buddhists Sanskrit grammar is no exception. We can easily identify here three prominent Buddhists : (i) Jinendrabuddhi, the author of the wellknown gloss on the *Kāśikā*, the *Kāśikāvivarāṇapāñjikā* or more popularly the *Nyāsa*, (ii) Śaraṇadeva, the author of the explanatory comment on the difficult (*durghaṭa*) *Sūtras* of Pāṇini, the *Durghaṭavṛtti*, and (iii) Puruṣottamadeva the author of the commentary on only the *laukika Sūtras* of the *Aṣṭādhyāyī*, the *Bhāṣāvṛtti*. Of all these three it is Jinendrabuddhi whose contribution to Sanskrit grammar stands at the highest. His *magnum opus*, the *Nyāsa* has won him well deserved laurels. It has been frequently and profusely quoted in subsequent grammatical literature. The celebrated poet Māgha has hallowed its memory by a reference to it in his *Mahākāvya* :

*anutsūtrapadanyāsā sadvṛttiḥ sannibandhanā |*  
*śabdavidyeva no bhāti Rājanītir apaspaśā. ||<sup>1</sup>*

Even the other commentator of the *Kāśikā*, Haradatta Miśra, whose own contribution to Sanskrit grammar is not negligible and who has written a more voluminous gloss on the *Kāśikā* than the *Pañjikā*, relies heavily on his predecessor (Jinendrabuddhi), paragraphs after paragraphs from which work can easily be identified to have been taken and woven into his text by him with minor verbal changes here and there. Such being the place of Jinendrabuddhi in Sanskrit grammatical literature it would be worth while to discuss his contribution to Sanskrit grammatical studies.

For one thing, the *Nyāsa* does not happily confine itself to the explanation of the cryptic *Kāśikā*. It goes further. It explains the *Sūtras* and discusses points debated in the *Mahābhāṣya* adding at places whatever is left out there. Occasionally it raises points which have not even been raised in the *Mahābhāṣya*. It is instances such as these which mark out the *Nyāsakāra* from an ordinary commentator of the *Kāśikā* to an independent thinker on Sanskrit grammar.

1. *Śiṣupālavadha*, II. 112



The present paper is an attempt to pinpoint a couple of these instances.

Under the *Sūtra* : *tad adhīte tad veda* (4.2.59) the Nyāsakāra raises an interesting discussion with regard to the repetition of *tad* in the *Sūtra*. The Kāśikakāra had pointed out that the purpose of this repetition was to enjoin the *Taddhita* suffix in either of the two senses of 'to learn' and 'to know'. The Nyāsakāra points out that this cannot stand. Just as in the *Sūtra* : *tena divyati khanati jayati jitam* (4.4.2) it is the interpretation that the one *tena* should be connected with all the four senses simultaneously, similarly in the present instance too it is necessary that *tad* be connected with the two senses simultaneously which means that a word in the Accusative will come to have the *Taddhita* suffix in each of the senses of 'one who learns' and 'one who knows'. The Nyāsakāra's explanation here is that the *tad* has been repeated for the sake of the following *Sūtras* : *kratūkthādibhyaḥ ṭhak* (4.2.60) and *vasantādibhyaḥ ṭhak* (4.2.63) where *kratu* and *vasanta* signifying action and season respectively would have no connection with learning and would therefore have to be understood to be in the sense of learning a text connected with them (*tatsahacarite granthe syāt*). The idea of learning in such cases would be secondary. Now according to the maxim : Out of the primary and the secondary the rule would apply only in the primary (*gaṇanamukhyayor mukhye kāryasampratyaayah*) the *Taddhita* suffix enjoined by the above *Sūtras* would apply in the primary sense of 'one who knows' only and not in the secondary one of 'one who learns.' The repetition of *tad* in the present *Sūtra* (which otherwise, as shown above, is redundant) would enjoin the *Taddhita* suffix *ṭhak* in the sense of 'one who learns' too. That can well be the explanation for the repetition of *tad* in the *Sūtra*.

Under the *Sūtra* : *śi sarvanāmasthānam* (1.1.42) Jinendrabuddhi gives us the interesting information that the big term *Sarvanāmasthāna* had been in use among the earlier grammarians without any justification for its length. Pāṇini has adopted it in his grammar just to show the defectiveness of the earlier grammars and to avoid the charge on his grammar of being just a duplication of earlier grammars. It is only by pointing out the defects in earlier grammars that the writing of a new grammar can be justified.

Under the *Sūtra* : *mit aco' ntyāt paraḥ* (1.1.47) Jinendrabuddhi raises the point that *antyāt* in the *Sūtra* remains unqualified which would mean that a *mit* can come after any thing in the end. There



is no second *ac* in the *Sūtra* which may qualify it. To this his reply is that it is a usual practice to understand the second thing to be of the same variety when it is distinguished from the first. When it is said that among the cows the dark one yields better milk the idea is clear that the dark one too is a cow, not a goat nor a man. Similarly in the present instance when it is said that among the vowels the *mit* would come after the last one the implication is clear : the *mit* would come after the last vowel only.

Under this very *Sūtra* Jinendrabuddhi gives us a technical term in use among the older grammarians, *anuṣaṅga* for penultimate *n* : *nakāraśyopadhāyā anuṣaṅga iti pūrvācāryaiḥ saṃjñā kṛtā*. The references to older terms such as the present one have obviously their own value for tracing the history and evolution of Sanskrit grammatical terminology.

Under the *Sūtra* : *aco' ntyādi ti* (1.1.64) Jinendrabuddhi raises the point that the very compound *antyādi* is indefensible for there is no *sāmarthyā* in it as the one component of it, *antya*, is connected in sense with *acaḥ* outside the compound. To this Jinendrabuddhi's reply is that *antya* being a word indicative of relationship (*sambandhiśabda*) can well be compounded with another word though it may be connected in sense with a word outside the compound. The practice with regard to the words of relationship is that they, requiring invariably as they do, another word for the completion of their sense (*nitya-sāpekṣa*) can well be compounded with another word ; they even imply the idea of the word outside the compound : *sambandhiśabdānām nityasāpekṣatvena gamakatvāt sāpekṣatve' pi samāso bhavati*.

Under the *Sūtra* : *tasmād ity uttarasya* (1.1.67) Jinendrabuddhi raises a point : Why should *iti* in this *Sūtra* have been used when we could easily have its *anuṣṛīti* from the preceding one (*tasminn iti nirदिष्टे पूर्वस्या*) (1.1.66). To this the reply is that *iti* in this *Sūtra* has the sense of 'in this way'. It is used for the purpose of indicating that just as *iti* has its *anuṣṛīti* into this *Sūtra* in the same way *nirदिष्टा* too has its *anuṣṛīti* here. There is yet another explanation for it too (*anyas tv āha*) which, however, is not acceptable to Jinendrabuddhi. The explanation is : The word *iti* is for the purpose of avoiding the dependence of the delimited (*avadhimat*) on the limit (*avadhi*) from which would follow the meaning that the process would take place to the one which immediately follows the limit which in the present instance is the word in the Ablative case as mentioned in the *Sūtra*



and not to the one which may follow that word. This indication according to this contention is necessary for in the absence of it the delimited (*avadhimat*) would remain unspecified : the sense of the *Sūtra* being that one *which follows* one word in the Ablative in the *Sūtra*, not necessarily *follows immediately, just follows*, it may even come after the word which follows. With the dependence of the delimited (*avadhimattantaratā*) on the limit (*avadhi*) such a possibility would be obviated. And it is precisely for obviating such a possibility that we have it in this *Sūtra*. This view, as said earlier, is not acceptable to Nyāsakāra. According to him the popular connection (*lokataḥ*) would correlate the limit and the delimited. In the popular expression *tasmāc chrotriyaḥ uttaro bhōjyatām* it is a pupil immediately following (*avadhimat*) a particular one (*avadhi*) who is served meals and not the one following him. Hence there is little justification of the use of *iti* in the *Sūtra*. Nor does the Nyāsakāra subscribe to the view that *iti* is in this *Sūtra* for the purpose of avoiding *tasmāt* to be taken as such (*svārūpakathananirāsārthaḥ*) for he says there is no such case where *tasmāt* occurs in the *Sūtra* and *kārya* is required to be enjoined to *uttara*, the following one (*svārūpābhāvāt*). Even in *tasmāc chaso naḥ puṁsi* (6.1.103) where *tasmāt* actually occurs (*svārūpatoḥ prayujyate*) there is no possibility of *śas* even occurring before *pūrvasavarṇadīrgha*. Hence no justification, for *iti* for *svārūpagrahananirāsa*. It has justification, as said earlier, if it means in this way and indicates the carrying forward (*anuvṛtti*) of *nirāśe* from the preceding *Sūtra* in the same way as there is the carrying forward (*anuvṛtti*) of *iti* from it.



## संस्कृत-व्याकरण की शिक्षण-समस्याएँ

रघुवीर वेदालङ्कार

आज जबकि पाठशालाओं-गुरुकुलों-विद्यालयों-महाविद्यालयों तथा विश्वविद्यालयों में सर्वत्र संस्कृत का अध्ययन-अध्यापन हो रहा है तो यह सामयिक ही प्रतीत होता है कि संस्कृत के अध्येता उसके अध्ययन एवं अध्यापन के विषय में कुछ विचारविमर्श करें। समस्याएँ किसी भी विषय के साथ उसी प्रकार अनुविद्ध हैं जैसे क्षुधा शरीर के साथ। इसी तथ्य के अनुसार संस्कृत-व्याकरण के शिक्षण की भी कुछ समस्याएँ हैं जो समाधान की अपेक्षा रखती हैं।

वर्तमान में ऐसे अपेक्षित प्रयत्न नहीं हो रहे हैं जिनके द्वारा संस्कृत-व्याकरण के अध्ययन की समस्याओं पर विचार किया जा सके। यह संस्कृत अध्येताओं के प्रमाद, शैथिल्य अथवा संस्कृत के प्रति उनकी अरुचि एवं अनुत्साह को सूचित करता है।

संस्कृत व्याकरण के समान ही वेद-निरुक्त-दर्शन-ज्योतिष-ब्राह्मण-उपनिषद्-आयुर्वेद आदि के संदर्भ में भी संस्कृत-भाषा के अध्ययन की कुछ समस्याएँ हो सकती हैं, हैं भी, किन्तु उन सभी का संस्कृत भाषा से उस रूप में सम्बन्ध नहीं है जिस रूप में व्याकरण का। इस में हेतु यह है कि दर्शन-ज्योतिष-ब्राह्मण आदि साहित्य की समस्याएँ विषयगत हैं, भाषागत नहीं। यह सम्पूर्ण वाङ्मय अपने अपने विषय के प्रतिपादन के लिए निर्मित हुआ है, भाषा के लिए नहीं, जबकी व्याकरण का निर्माण भाषा के साधुत्व-असाधुत्व विवेचन के उद्देश्य से ही होता है, विषय प्रतिपादन के उद्देश्य से नहीं।

व्याकरण के सन्दर्भ में संस्कृत-भाषा के अध्ययन की समस्या विषयगत भी है तथा भाषागत भी। जैसाकि ऊपर कहा गया है कि संस्कृत-व्याकरण का मुख्य प्रयोजन भाषा के साधुत्व-असाधुत्व की विवेचना है। पतंजलि प्रोक्त “रक्षोहागम-लघ्वसन्देशः प्रयोजनम्” का संकेत भी इसी ओर प्रतीत होता है। यह व्याकरण का भाषाविषयक प्रयोजन है। इसके साथ ही साथ दर्शन-ज्योतिष आदि की भांति व्याकरण विषय का प्रतिपादन भी करता है। विषय से मेरा अभिप्राय सिद्धान्त से है। व्याकरण के ये दार्शनिक सिद्धान्त महाभाष्य, वाक्यपदीय, वैयाकरण-भूषणसार आदि व्याकरण के अनेक दार्शनिक ग्रन्थों में सम्यक्तया निबद्ध हैं।



SOME POPULAR ETYMOLOGIES IN THE YOGAVĀSIṢṬHA

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*Bhāsa* came to be known as *Bhāsa* because he was *bhāsamāna*, shining.

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Sometimes our author gives us etymologies based on his own notion of things. As for example, 'lālanāt snigdhalalanā'.<sup>2</sup> According to him, it is on account of *lālana* (fondling, loving) that a woman is called *lalanā*. *Lalanā* should more correctly be derived from √ *laḥ* 'vilāse,' it is dalliance that marks her out from the opposite sex; but with our author it is her loving nature that predominates; hence his derivation from √ *lal*, to love, to fondle, to caress. Still the derivation is defective inasmuch as it does not account for the shortening of the radical vowel in *lalanā*.

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2. IV. 24.11.

3. VI (ii). 130.18.



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To illustrate a point the author gives us the derivation of the word *vaidūrya*.

'Vidūrasyeva vaidūryam aucityāj jaladodayāt',<sup>3</sup> 'Vaidūrya' is a gem of this name. It is so called because it is found in the region of Vidūra in the rainy season. The word *vaidūrya* is formed by adding the suffix *nya* to *vidūra* by *Pāṇ.* 'Vidūrāṇ ṇyaḥ.' (4.3.84). There is a very interesting discussion on the word in the *Mahābhāṣya* under this Sūtra. The point is that the cat's eye gem (*vaidūrya*) is not found in the Mount Vidūra. It is found in the Mount Vālavāya. It is merely polished in Vidūra. How can this then be said to be Vaidūrya (*Vidūrāt prabhavati.*) Bhāṣyakāra's reply is

1. IV. 24.11.

2. V. 71.55.

3. VI (ii). 5.9.

4. Mahābhāṣya, Ed. Keilhorn, Vol. II. page. 138.



that *Vidūra* is a substitute of *Vālavāya*<sup>1</sup>. Or *Vidūra* is another name of *Vālavāya* current among the grammarians, certain words being current among certain communities only, as for example *Jitvarī* for *Vārāṇasī* which is current in the business community only.

(vii) *Viṣūcikā*

Just as the etymology of the word *medinī* is given on the basis of an old legend in the same way the etymology of the word *Viṣūcikā* is given on the basis of an old legend. The legend is that there used to be a demoness *Karkaṭī* in the northern part of the Mount *Himālaya*. She did not get enough food to eat while her hunger was insatiable. She thought that she would be able to satisfy herself only if she could consume all the inhabitants of the 'Jambūdvīpa'. She could not ordinarily do this for they had protected themselves by means of incantations (*mantras*), medicines, penance, charity, worship of the gods and such other things. She, therefore, took to severe penance to gain her objective by pleasing *Brahmā*. After one thousand years *Brahmā* appeared before her and gave the boon asked for by her "Grant me Sire, that I become a *jīvasūcikā*, living needle made of iron or something else." *Brahmā* agreed to this saying : *sūcika śopasargā tvam bhaviṣyasi viṣūcikā*", "with a preposition *vi* prefixed to your name *sūcika* you would become *Viṣūcikā*" Now, *Viṣūcikā* is according to the text, a painful disease caused by the abnormality of wind; according to *Suśruta* it is cholera in its sporadic form. Thus we see how the disease of *Viṣūcikā* is represented allegorically as a demoness of that name transformed into a piercing needle made of iron and internally and invisibly eating into the vitals of the people. Now, this derivation of *Viṣūcikā* from the word *Sūcika* (needle) with *vi* prefixed to it is quite imaginative and ingenious though not convincing. It leaves cerebralization unexplained. The degree of pain felt by one suffering from the disease is supposed to be equivalent to the pain felt when one is being pierced with needles. The *Suśruta*, it may

1. The *Yogavāsistha* gives us another interesting information in the context of the word *vaidūrya*, that *vaidūrya* or cat's eye gem comes into being when the clouds appear in the sky. The drops of rain, transform the oyster shells into pearls.
2. III. 69.9.



be noted, retains the original *s* of *sūci* and does not read *ṣ* instead. The meaning, however, is clear, it is cholera. *Viṣūcikā* is a disease which affects the body in both directions, upwards and downwards by causing motions and vomiting at the same time. Monier Williams regards the form *viṣūcikā* incorrect.







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that *Vidūra* is a substitute of *Vālavāya*<sup>1</sup>. Or *Vidūra* is another name of *Vālavāya* current among the grammarians, certain words being current among certain communities only, as for example *Jitvarī* for *Vārāṇasī* which is current in the business community only.

(vii) *Viṣūcikā*

Just as the etymology of the word *medinī* is given on the basis of an old legend in the same way the etymology of the word *Viṣūcikā* is given on the basis of an old legend. The legend is that there used to be a demoness *Karkaṭī* in the northern part of the Mount *Himālaya*. She did not get enough food to eat while her hunger was insatiable. She thought that she would be able to satisfy herself only if she could consume all the inhabitants of the 'Jambūdvīpa'. She could not ordinarily do this for they had protected themselves by means of incantations (*mantras*), medicines, penance, charity, worship of the gods and such other things. She, therefore, took to severe penance to gain her objective by pleasing *Brahmā*. After one thousand years *Brahmā* appeared before her and gave the boon asked for by her "Grant me Sire, that I become a *jīvasūcikā*, living needle made of iron or something else." *Brahmā* agreed to this saying : *sūcika sopasargā tvaṁ bhaviṣyasi viṣūcikā*", "with a preposition *vi* prefixed to your name *sūcikā* you would become *Viṣūcikā*" Now, *Viṣūcikā* is according to the text, a painful disease caused by the abnormality of wind; according to *Suśruta* it is cholera in its sporadic form. Thus we see how the disease of *Viṣūcikā* is represented allegorically as a demoness of that name transformed into a piercing needle made of iron and internally and invisibly eating into the vitals of the people. Now, this derivation of *Viṣūcikā* from the word *Sūcikā* (needle) with *vi* prefixed to it is quite imaginative and ingenious though not convincing. It leaves cerebralization unexplained. The degree of pain felt by one suffering from the disease is supposed to be equivalent to the pain felt when one is being pierced with needles. The *Suśruta*, it may

1. The *Yogavāsiṣṭha* gives us another interesting information in the context of the word *vaidūrya*, that *vaidūrya* or cat's eye gem comes into being when the clouds appear in the sky. The drops of rain, transform the oyster shells into pearls.



be noted, retains the original *s* of *sūci* and does not read *ś* instead. The meaning, however, is clear, it is cholera. *Viṣūcikā* is a disease which affects the body in both directions, upwards and downwards by causing motions and vomiting at the same time. Monier Williams regards the form *viṣūcikā* incorrect.







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## ŚAPATHAS IN ANCIENT SANSKRIT TEXTS A MATERIAL SOURCE FOR CULTURE

A study in depth of the Śapathas, vows or pledges, in Sanskrit is indeed revealing. The Śapathas are indirect description of culture of the ancient Indians, their profession and practice, their thoughts and observances. They are the spontaneous outpourings of the ancients, their solemn declarations intended to convince the hearer of the sincerity, resolution or earnestness of the speaker, and as such free from the taint of affection or hypocrisy. That some of these Śapathas later took the form of edicts or injunctions in the Sūtras and the Smṛtis, shows that they were deep-rooted in the soil. In the present article, we shall confine ourselves to the Śapathas as contained in the *Rāmāyaṇa*<sup>1</sup> and the *Padmapurāṇa*<sup>2</sup>.

On his return from Kekaya, Bharata, who knew nothing of the tragic happenings that took place in his absence, sees mother Kausalyā, who taunts him saying: “you coveted the Kingdom of Ayodhyā and your mother, Kaikeyī has secured it for you. Rāma, clad in hermit’s clothes has been sent into exile for fourteen years”. This cuts Bharata to the quick. He promptly proceeds to assure Kausalyā of his innocence and non-involvement in the heinous crime committed. He takes a number of oaths, the nature and content of which we shall presently discuss here threadbare.

Bharata repeats with all the emphasis at his command that he is perfectly innocent and does not deserve censure. He swears: “Let my mind not conform to the scriptures learnt by me, if my honoured brother, ever true to his word, has left for the woods as desired by me” (2.75.21). Let me be in the service of the ignoble, commit the sin of urinating in the direction of the sun and kick the cow, if... (22). Let me incur the sin that an employer commits when he has made an employee do an arduous task for him, without paying for it, if... (23). Let me incur the sin that a ruler does, who enjoys a share of one-sixth of the produce, but fails to protect his subjects, if... (25). Let me incur the sin that a ruler does, when he pledges Dakṣiṇā to the performers of a Satra (a prolonged

<sup>1</sup> Nirṇaya Sagar Press, Bombay 1909.

<sup>2</sup> Patalakhanda, Ramasvamedha, Khem Raj Shrikrishnadas, Bombay.



sacrifice) and later declines, if... (26). Let me forget the abstruse truth taught me by my Tutor and thus turn wicked, if... (28). Let me kick the cow, decry my teachers and hurt my friends, if... (31). Let me be guilty of divulging something said in dispraise of someone in secret, if... (32). Let me be guilty of ingratitude and thus be exposed to public obloquy, if... (33). Let me be guilty of partaking of savoury dishes all alone, when I am in the presence of slaves, servants, and children at my residence, if... (34). Let me go without issue, all my life, and thus be in distress, if... (36). Let me be held captive, while fleeing for life, when the war is on, the dreadful enemy facing me, if... (39). Let my mind be not induced to piety, but be swayed by vice, and let me make gifts to the undeserving, if... (42). Let me lie in bed for the period of the two twilights and thus be a sinner, if... (44). Let me be guilty of the sin of one who burns public property, has sexual intercourse with the Guru's wife and plots against his friend, if... (45). Let me not do worship to the gods and the manes and render no service to my parents, if... (46). Let me fall apart this very day, from the regions of the noble, the renown of the noble and the deeds of the noble, if... (47). Let me give up service of my mother and pursue vicious pursuits, if... (48). Let me pass a life of constant worry, suffering from many an ailment and failing to provide for a number of servants depending on me, if... (49). Let me frustrate the hopes and expectations of the humble and the needy, looking up to me for help, if... (50). Let me revel in chicanery, be dishonest and malicious and ever afraid of the King, if... (51). Let me commit the sin of neglecting my wife, who approaches me, when she has had a wash after menstruation, if... (52). Let me incur the sin of a Brāhmaṇa who discards his wife, after she has borne him children, if... (52). Let me stand in the way of reverence being done to a Brahmana and milk a cow with a new-born calf, if... (54). Let me neglect my lawfully wedded wife and have marital relations with another's wife and thus give up my devotion to duty, if... (55). Let me incur the sin of one who pollutes drinking water and administers poison (to others), if... (56). Let me commit the sin of denying water to a thirsty person who asks for water, if... (57). Let me incur the sin of those two, who owing allegiance to the Vaiṣṇava and Śaiva cults dispute the superiority of devotion to Viṣṇu over Śiva and vice versa while I stand aloof and do not attempt to pacify them by showing them the oneness of Viṣṇu and Śiva (58).

Likewise in the *Padmapurāṇa*, there are a number of most opportune and purposeful pledges, wherein the one warrior avows his strength and valour to vanquish and kill the other and offers in all solemnity to suffer



the condign punishment in case he fails to fulfil any. These too make an interesting study. Let us share them with the reader.

Puškala, son of Bharata, who is guarding the sacrificial horse, now captured and driven away by Damana, son of Subāhu, says addressing Damana: "Let gloom descend upon me which does on a son who looks upon something else more adorable than the feet of his mother and consequently acts against her (5.24.15). Again addressing Citrāṅga, he declares: If I fail to shoot you dead by this arrow of mine, let me be consigned to the dark regions under the control of Yama, like one who outrages the chastity of a woman adorned with good conduct and character (27.31-32). Thus challenged, Citrāṅga solemnly affirms: "If I do not dash to pieces your arrow aimed at me, let me incur the sin of one who discourages a person intent on going on a pilgrimage and who considers any other fast more sanctifying than the one on the eleventh day of lunar month (27.36-37). In response Puškala reiterates: "Let me be able to keep my word if I have worshipped the feet of Rāma with a sincere heart. Let me fulfil my pledge in the fight (with the enemy), if I am faithful to my wife and recognize no other (27. 40-41).

Called upon to make solemn declarations by Śatrughna, the heroes readily obeyed and Puškala was the first to declare: "If I do not make the *Daitya* Vidyunmālin faint by the sharp shafts shot from my bow and collapse with his dishevelled hair covering his head, I should incur the sin of sharing the daughter's property (*Kanyā-dhana*) and reviling the gods. If I do not fulfil my pledge, let me be a sinner like one who makes a distinction between Viṣṇu and Śiva and between Pārvatī and Lakṣmī (33.35-35). Lakṣmīnidhi, son of Janaka follows. He declares: "If I turn my back upon the enemy, let me commit the sin of hearing the censure of the Vedas and yet remaining quiet or approving it in the heart and thus say good-bye to all the sacred laws. Let me misbehave myself like a Brāhmaṇa who sells liquids like ghee and oil and lac, and who sells a cow, being covetous of money. Let me behave like one who drinks from a well belonging to the Mlecchas and does not perform expiatory rites, if I turn my back upon the enemy" (33.41-43). Hanumat then stands up and boldly announces: "By the grace of Raghunātha and Jānakī, there is nothing in the world that I cannot accomplish. If I fall short of this pledge, let me forfeit my devotion to Rāma. Let me sin if I fail to keep my word, like a Śūdra who feeds a Kapilā cow to avail himself of her milk. Let me also sin by drinking wine, which even by its smell and touch sends a person to the Raurava hell, if I do not keep my pledge" (33.49-52). Śatrughna addressing his heroes declares: "If I do not knock down with



my arrows the head of Vidyunmālin torn asunder from his body, let me incur the sin of a false witness of a stealer of gold and a vilifier of the Brāhmaṇas" (33.57-58).

Let us first examine the Śapathas in the *Rāmāyaṇa* and see what light they shed on the culture of the times. Reading in between the lines, we observe that Bharata makes a very weighty statement, *mā bhūt śās-trānugā buddhiḥ* (2.75.21) giving us an idea of how the ancients thought of a life divorced from the scriptural injunctions. He looks upon it as heinously sinful as his suspected abetment in getting Rāma exiled. According to his statement servility itself was a bane and much more servility to the wicked (*praiṣyaṁ pāpīyasām*) (22). The sun and the cow were objects of worship. Nobody would incur the odium of urinating, while facing the sun, and none would dare kick the cow. We have this idea in a more developed form in *Gau.dh.su.1.9.13*: *na vāyavagniviprā-dityāpo devatā gās ca pratipaśyan vā mūtra-purīṣa-medhyān vyudasyet*. It was obnoxious to the ancient Indian to get the service of a person without paying him wages. It was an act of cruelty (*nairghrṇya*) (23). That a King could not claim one-sixth part of the produce without looking after the welfare of his subjects was a belief firmly held by the people. To them he was the worst sinner. Manu has it in a more developed form, widening the area of the King's merits and demerits. Says he:

*sarvato dharmasādhāgo rājño bhavati rakṣataḥ*  
*adharmād api śadbhāgo bhavaty asya hy arakṣataḥ*

Herein we find a downright condemnation of a person who starts unlearning the lores he has learnt earlier from his Tutor (28). The ancients rightly denounced this trend, as they thought it would lead to degeneration. The grim consequences were duly realized by the authors of the Sūtras. Says the sage Āpastamba: *niveśe nivṛtte saṁvatsare saṁvatsare dvau dvau māsau samāhita ācāryakule vaset bhūyaḥ śrutim icchann iti Śvetaketuḥ* (1.13.19). The sage distinctly perceives the danger of relapse in ignorance, if pursuit of knowledge was discontinued. Both Manu and Āpastamba call a person forgetting the Veda by the name of *brahmojja*. Bharata condemns ingratitude and calls it a shameless act. It is indeed a besetting sin for which there is no atonement. An ungrateful man is doomed. Sins like killing the cow, drinking wine, thieving, violating the vow of celibacy, etc. may be atoned for, but not the sin of ingratitude, says the *Mahābhārata*:

*goghne caiva surāpe ca caure bhagna-vrate tathā*  
*niṣkṛtiḥ kathitā sadbhīḥ kṛtaghne nāsti niṣkṛtiḥ*



Share your meals with your dependants by your side is the call of Indian culture. Manu endorses this call when he enjoins *ekah svādu na bhuñjīta* (4. 4). The *Ṛgveda* (X.117.6) reads: *kevalāgho bhavati kevalādī*, which in plain English means: he eats sin who eats alone. Fleeing from the battle field, when one is faced by the enemy was deemed a great sin (39). Gautama in his *Sūtra* (2.1.16) upholds it saying: *saṁgrāme saṁsthānam anivṛttiś ca*. *Saṁsthāna* here means death. Lavishing of gifts on the undeserving was not blessed, but cursed. Āpastamba emphasizes, *prati-pādayitā ca tīrthe* (2.20.19), one should help the deserving and the needy (only) with gifts. Manu describes gifts to the undeserving saying: a man giving charity to the undeserving verily sails in a boat of stone and is, therefore, drowned (*yathā plavenaupalena nimajjaty udake taran*, etc.) (4.194). Rising from the bed before the sun was up and not lying in bed when the sun is sinking was the salient feature of the Indian life. Non-observance of this rule of conduct was looked down upon as a great sin. So greivous was the aberration that Bharata had to include it in the inventory of sins he would have committed, had he managed the exile of his honoured brother, Rāma. Manu notices this sin when he says: *tanī ced abhyudiyāt sūryaḥ śayānām kāmācārataḥ nimloce vāpi*, etc. (2.220). As the pupil lived with his *guru* as a member of his family, there was the possibility, though remote, that he, (the pupil) might be tempted to make a criminal assault on the *guru*'s wife, it was emphasized again and again that such a sin was the most reprehensible, the most heinous. Associated with the institution of tutelage it was universally condemned and looked upon with abhorrence. On account of its gravity, it was ranked as one of the *Mahāpātakas*, such as *brahmahatyā*. Manu recounts the *Mahāpātakas* in 11.54. Service to the mother was considered most meritorious and failure on the part of the son in this respect most degrading (48). Manu brings out the towering greatness of the mother when he says: "The pains that the mother takes in fostering her children cannot be repaid even in the course of hundreds of years" (2.227). Keeping away from the wife when she has had a wash after menstruation was considered an unpardonable sin (52). It was tantamount to the killing of the foetus in the womb. On this *Devala* reads:

*yat svadārān ṛtusnātān svasthaḥ sann apagacchati*

*brahmahatyām avāpnoti grabhaṁ prāptaṁ vināśya saḥ*

This shows that the ancient Indian was so much interested in progeny, in the propagation of the race that he looked upon this deliberate neglect of an opportunity to procreate as a great sin of omission. Divorce was unknown to the ancient Indian. Repudiation of the lawfully wedded wife



was unthinkable. It is said here of the Brāhmaṇa; it was true of all the four classes (53). The oneness of the god Viṣṇu and Śiva was recognized and he who distinguished the one from the other was decried. It was later that sectarian disputes arose in this regard.

After this brief survey of the Śapathas in the *Rāmāyaṇa*, let us now turn to those we come across in the *Padmapurāṇa*. They too make an interesting study and give us glimpses of the culture of the times. Puṣkala's declaration has its own significance. It says in so many words that he who adores some one else more than the feet of his mother, invites gloom upon him, viz., he loses clarity of judgement. That spells his ruin. This shows what a horror the ancient Indian had of the dereliction in the performance of his duty to the mother (5.24.15). In another declaration of his, he tells us that a man guilty of adultery would have to go to the dark region of Yama and suffer all sorts of torture (27.31-32). On adultery Manu observes:

*na hīdṛśam amānuṣyaṁ loke kiñcana vidyate  
yādṛśam puruṣasyeha paradāropasevanam* (4.134)

In Citrāṅga's words to discourage and dissuade from going on a pilgrimage was as sinful in the eyes of the people as transgression of any other sacred law. If it were not so, Citrāṅga's words would have no meaning. Puṣkala reiterates: "Let me keep my word, if I am faithful to my wife and recognize no other". Coming from a warrior, this speaks of the nobility of thought of the Kṣatriya class, a rare virtue in the martial rank and file. Called upon to make solemn declarations by Śatrughna, Puṣkala refers to the sin of sharing the daughter's property (*Kanyā-dhana*). The ancient Indian who looked upon his daughter as *parakīyo 'rīhaḥ* could hardly think of sharing her property vouchsafed to her by her in-laws. Manu clearly condemns this sharing of property when he says:

*strīdhanāni tu ye mohād upajīvanti bandhavaḥ  
... te pāpā yānti adhogatim* (3.52).

Lakṣmīnidhi, son of Janaka, in his long-drawn declaration tells us that a warrior turning his back upon the enemy commits so many sins. To listen to the censure of the Veda and remain undisturbed or relish it in one's heart was one of them. This surely was not the way of the faithful. The Veda was held in the highest esteem by all believers in God. In fact a detractor of the Veda was as good as an atheist, *nāstiko vedanindakaḥ* is Manu's pronouncement. We are further told here that selling of a cow, particularly by a Brāhmaṇa, was a sinful act which would condemn him in the eyes of the public as one avaricious of money. Hanumat's



declaration is peculiar in itself. To him devotion to Lord Rāma is the be-all and end-all of his life. Hence he declares: "If I fail to keep my pledge, let me lose my devotion to Raghunātha". In his added declaration he says that the Śūdra had no right to keep a cow, especially, the Kapilā for the supply of milk for himself. The Kapilā was reserved for the Brāhmaṇas. Hanumat also condemns the use of liquor, the smell and touch of which is enough to send a man to hell (33.49-52). Śatrughna, the leader of the troop of guards accompanying the sacrificial horse makes a very solemn declaration from which we learn that the ancient Indians held submission of false evidence in the court, stealing of gold and vilifying of Brāhmaṇas as sinful acts. Manu lays down that false evidence (*kauṭa sākṣya*) is an Upapātaka (11.55) next to the Mahāpātakas such as *brahmahatyā* enumerated in 11.54. Puṣkala tells us that belief in the sanctity of the Gaṅgā was as common then as now. A dip in it was believed to have the efficacy of purging a man of his sins (42.68).

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## SOME THOUGHTS ON ONOMATOPOEIA

SATYA VRAT

Delhi

I. *Introductory*

Onomatopoeia have roused the curiosity of linguistic authorities since centuries. Thus Yāska (3.18) speaks of the word काक as शब्दानुकृति, but it is very interesting to observe that in the very next line he quotes the protest of औपमन्यव who challenged the very existence of Onomatopoeia ( न शब्दानुकृतिविद्यते इत्यौपमन्यवः ). Further, in 9.12 Yāska first takes दुन्दुभिः as शब्दानुकरणम्, but only as an alternative possibility, for he at once begins to derive it in various ways.

“Imitation is said to be the most important factor in Onomatopoeia.” But the latest researches of Psychologists have exploded this “Imitation”, if it is to be taken literally. Let us take a single “imitative word, viz. the crowing of a cock”. The following words for it may be noted.

Panjabi	kukrūkarhū
Hindi	kukrūkū
English	cock-a-doodle-doo
German	kikeriki
French	cocorico
Malaya	kokokōko
Telugu	kokkurō kō



Marathi	kukūkku
Russian	kukareku :
Sindhi	kukṛūkū
Tamil	kokkarákokko
Rajasthani	kukṛūkkū
(Bikaner)	

That the above list has an imitative element, goes without saying. But it is equally clear that on this imitative element there is a superimposition of the speech habits and psychological trends of each particular speech group.

Webster has explained onomatopoeia as the naming of a thing or action by a more or less exact reproduction of the sound associated with it.

Now *associated* is the essence of the concept of onomatopoeia. This association will come from the peculiar psychological trend of each speaker, a trend which will finalize the shape of the word concerned.

## II. *Psychological aspects of Onomatopoeia*

We shall now catch firmly hold of Webster's "association" in the above definition, and turn to a greater master in our field, viz. the world-renowned German Psychologist, Wundt, who, in his masterly book, *\*Die Sprache\** (1928, p. 338), tells us plainly that it is auditory images rather than Onomatopoeia or exact imitations of sounds that actually play their part in these phenomena. If there is any imitation at all in these sounds, he says, it is imitation by a sound, not imitation of a sound. In another passage (p. 364) he adds



that we have here to do with “suggestive” sound gesture rather than imitative sound-gesture. It is this “suggestive” sound-gesture that led to those luxuriant sound pictures which impress us so much in the language of the world.

### III. *Pāṇini's division of Onomatopoeia*

Amazing indeed is Pāṇini's approach to Onomatopoeia, for it is similar to that of Wundt, as could be read in Pāṇini's term for this phenomenon, viz. अव्यक्तानुकरण in 5.4.57 अव्यक्तानुकरणाद् द्वयजवराद्धादनितोडाच् अव्यक्तानुकरण for Onomatopoeia, was one of the happiest phraseologies of Pāṇini. To Pāṇini this phenomenon was not imitation in the strict sense of the term, but only imitation coloured as modern Linguistics would term it.

It is a pity that Monier Williams, referring to this very Sūtra, has rendered अव्यक्तानुकरण too literally, viz. imitation of inarticulate sounds. It is no doubt true that Pāṇini would have used the term अव्यक्त for inarticulate sounds, as is clear from his use of the opposite term in 1.3.48 व्यक्तवाचां समुच्चारणे on which Patañjali refers to speech sounds actually uttered by human beings (व्यक्ता वाचि वर्णा येषाम्). But the comments of the *Nyāsa* on अव्यक्तानुकरण happily refer to the same auditory images as mentioned by Wundt. Thus commenting on this Sūtra, the *Nyāsa* states that when, after the word पट् in the imitative form पटपटाकरोति, the suffix डाच् is in view, a mental image of the sound, though it is not actually generated, leads to the (mental) repetition of the word पट् (in the form of पटपटाकरोति).

पटच्छब्दाड्डाचि विवक्षिते विषयभूते बुद्धिस्थेऽनुत्पन्न  
एव पूर्वं तावद् द्विवचनं पटच्छब्दस्य क्रियते ।



प्रत्यक्षतानुकरण, therefore, in this context, cannot mean “imitation of inarticulate sounds”, but only “a visualized (literally not concretely perceived) imitation”, what classical Sanskrit would term कल्पितानुकरण. The factual analysis of the concept of Onomatopoeia should involve two elements : sensuous and imaginative, the latter predominating. “But in life it is the ratio that counts” said the great French philosopher Rousseau, and the real problem before the modern researcher is to discern the ratio between the sensuous and imaginative elements of an onomatopoeia.

#### IV. *Data from the Dhātupāṭha of Pāṇini*

In order to face this challenging problem, Wundt unfortunately is unable to help the modern researcher, who has, therefore, to fall back on Webster’s definition of Onomatopoeia, the main emphasis of which lies on “association”. In order to see how far “association” could help us in ascertaining the ratio between the sensuous and the imaginative in Onomatopoeia, it is useful to have a look at Pāṇini’s *Dhātupāṭha*. The following data may have some remote bearing on this issue :—

(i) Only three categories of verbs in the *Dhātupāṭha* show the sensuous elements of an onomatopoeia. They are :

(a) to laugh

कख्—, खकख्—, घग्—, घष्

Probably these phonetic differences had a dialectical basis.

(b) to cough

काक्—



(c) to hiccup

हिक्—

From the above it would appear that the ratio between the sensuous phenomenon and imaginative phenomenon is meagre. In an article on the 'French Language'<sup>1</sup> it is stated—"Onomatopoeia has enriched French with a certain number of words; about 100 belong to this category, says the *Dictionnaire Generale*, e.g. *chuchoter* "to whisper", *conquerico* "cook-a-doodle-doo", but the advance of etymology may whittle down the number of these terms, some of which figure in this class for want of better knowledge." It is evident that in French too the ratio may be small,

If onomatopoeia are considered from a wider, associative point of view, as Webster would have, that associated words with similar sounds could also be called onomatopoeic; one sound, suggesting another, the phenomenon then could be a pattern of "suggestive sound gesture" as explained in Para II above. In this wider sense, the ratio of onomatopoeic element in the *Dhātupāṭha* would be considerably increased, as the following data will show :—

कुण्	to sound	कुश्	to shoot
स्तन्	to sound	स्तुभ्	to utter a joyful sound
क्वण्	to tinkle	घुष्	to proclaim
स्तु	to praise	कृ	to cry
शप्	to swear	रट्	to speak
र	to make noise	कु	to murmur

1. *Encyclopaedia Britannica*, 14th Edition, p. 762,  
F. 56



शब्द	to make any noise or sound	रण	to rattle
रुट्	to speak	गु	to hum
रुद्	to shed tears	भट्	to speak
भण्	to speak	मन्द्	to yell

Slight semantic differentiation by phonetic modification is a common phenomenon in all languages. The following examples from Awadhi, may be of some interest :

kikiyāb	to cry, said of a baby when crying out of hunger.
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3. *Altindische Grammatik*, 1905, p. 7.

4. *Yoganūsiṅha*.

5. V.K. Golak *The Poetical Approach to language*, Oxford, 1952, p. 19.















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ALLAHABAD

SOME THOUGHTS ON ONOMATOPOEIA  
BY  
SATYA VRAT

G A Ṇ G A Ṇ A T H A J H A  
CENTENARY VOLUME







## SOME THOUGHTS ON ONOMATOPOEIA

SATYA VRAT

Delhi

I. *Introductory*

Onomatopoeia have roused the curiosity of linguistic authorities since centuries. Thus Yāska (3.18) speaks of the word काक as शब्दानुकृति, but it is very interesting to observe that in the very next line he quotes the protest of औपमन्यव who challenged the very existence of Onomatopoeia (न शब्दानुकृतिर्विद्यते इत्यौपमन्यवः). Further, in 9.12 Yāska first takes दुन्दुभिः as शब्दानुकरणम्, but only as an alternative possibility, for he at once begins to derive it in various ways.

“Imitation is said to be the most important factor in Onomatopoeia.” But the latest researches of Psychologists have exploded this “Imitation”, if it is to be taken literally. Let us take a single “imitative word, viz. the crowing of a cock”. The following words for it may be noted.

Panjabi	kukrākārḥā
Hindi	kukrākā
English	cock-a-doodle-doo
German	kikeriki
French	cocorico
Malaya	kokokōko
Telugu	kokkurō kō



Marathi	kukūkku
Russian	kukareku :
Sindhi	kukṛūkū
Tamil	kokkarákokko
Rajasthani	kukṛukkū
(Bikaner)	

That the above list has an imitative element, goes without saying. But it is equally clear that on this imitative element there is a superimposition of the speech habits and psychological trends of each particular speech group.

Webster has explained onomatopoeia as the naming of a thing or action by a more or less exact reproduction of the sound associated with it.

Now *associated* is the essence of the concept of onomatopoeia. This association will come from the peculiar psychological trend of each speaker, a trend which will finalize the shape of the word concerned.

## II. *Psychological aspects of Onomatopoeia*

We shall now catch firmly hold of Webster's "association" in the above definition, and turn to a greater master in our field, viz. the world-renowned German Psychologist, Wundt, who, in his masterly book, *\*Die Sprache\** (1928, p. 338), tells us plainly that it is auditory images rather than Onomatopoeia or exact imitations of sounds that actually play their part in these phenomena. If there is any imitation at all in these sounds, he says, it is imitation by a sound, not imitation of a sound. In another passage (p. 364) he adds



that we have here to do with "suggestive" sound gesture rather than imitative sound-gesture. It is this "suggestive" sound-gesture that led to those luxuriant sound pictures which impress us so much in the language of the world.

### III. *Pāṇini's division of Onomatopoeia*

Amazing indeed is Pāṇini's approach to Onomatopoeia, for it is similar to that of Wundt, as could be read in Pāṇini's term for this phenomenon, viz. अव्यक्तानुकरण in 5.4.57 अव्यक्तानुकरणाद् द्वयजवराद्धादिनितोडाच् अव्यक्तानुकरण for Onomatopoeia, was one of the happiest phraseologies of Pāṇini. To Pāṇini this phenomenon was not imitation in the strict sense of the term, but only imitation coloured as modern Linguistics would term it.

It is a pity that Monier Williams, referring to this very Sūtra, has rendered अव्यक्तानुकरण too literally, viz. imitation of inarticulate sounds. It is no doubt true that Pāṇini would have used the term अव्यक्त for inarticulate sounds, as is clear from his use of the opposite term in 1.3.48 व्यक्तवाचां समुच्चारणे on which Patañjali refers to speech sounds actually uttered by human beings (व्यक्ता वाचि वर्णा येषाम्). But the comments of the *Nyāsa* on अव्यक्तानुकरण happily refer to the same auditory images as mentioned by Wundt. Thus commenting on this Sūtra, the *Nyāsa* states that when, after the word पटत् in the imitative form पटपटाकरोति, the suffix डाच् is in view, a mental image of the sound, though it is not actually generated, leads to the (mental) repetition of the word पटत् (in the form of पटपटाकरोति).

पटच्छब्दाड्डाचि विवक्षिते विषयभूते बुद्धिस्थेऽनुपपन्न  
एव पूर्वं तावद् द्विवचनं पटच्छब्दस्य क्रियते ।



अन्यक्तानुकरण, therefore, in this context, cannot mean “imitation of inarticulate sounds”, but only “a visualized (literally not concretely perceived) imitation”, what classical Sanskrit would term कल्पितानुकरण. The factual analysis of the concept of Onomatopoeia should involve two elements : sensuous and imaginative, the latter predominating. “But in life it is the ratio that counts” said the great French philosopher Rousseau, and the real problem before the modern researcher is to discern the ratio between the sensuous and imaginative elements of an onomatopoeia.

#### IV. *Data from the Dhātupāṭha of Pāṇini*

In order to face this challenging problem, Wundt unfortunately is unable to help the modern researcher, who has, therefore, to fall back on Webster’s definition of Onomatopoeia, the main emphasis of which lies on “association”. In order to see how far “association” could help us in ascertaining the ratio between the sensuous and the imaginative in Onomatopoeia, it is useful to have a look at Pāṇini’s *Dhātupāṭha*. The following data may have some remote bearing on this issue :—

(i) Only three categories of verbs in the *Dhātupāṭha* show the sensuous elements of an onomatopoeia. They are :

(a) to laugh

कख्—, खकख्—, घग्—, घघ्—

Probably these phonetic differences had a dialectical basis.

(b) to cough

काक्—



(c) to hiccup

हिक्—

From the above it would appear that the ratio between the sensuous phenomenon and imaginative phenomenon is meagre. In an article on the 'French Language' it is stated—"Onomatopoeia has enriched French with a certain number of words; about 100 belong to this category, says the *Dictionnaire Generale*, e.g. *chuchoter* "to whisper", *conquerico* "cook-a-doodle-doo", but the advance of etymology may whittle down the number of these terms, some of which figure in this class for want of better knowledge." It is evident that in French too the ratio may be small,

If onomatopoeia are considered from a wider, associative point of view, as Webster would have, that associated words with similar sounds could also be called onomatopoeic; one sound, suggesting another, the phenomenon then could be a pattern of "suggestive sound gesture" as explained in Para II above. In this wider sense, the ratio of onomatopoeic element in the *Dhātupāṭha* would be considerably increased, as the following data will show :—

कुण्	to sound	कुश्	to shoot
स्तन्	to sound	स्तुम्	to utter
			a joyful sound
क्वण्	to tinkle	बुष्	to proclaim
स्तु	to praise	कु	to cry
शप्	to swear	रट्	to speak
रु	to make noise	कु	to murmur

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3. *Altindische Grammatik*, 1905, p. 7.

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# LEX ET LITTERAE

STUDIES IN HONOUR  
OF PROFESSOR OSCAR BOTTO

Editors

Siegfried Lienhard - Irma Piovano



Edizioni dell'Orso







SATYA VRAT SHASTRI

ETYMOLOGIES IN THE *YOGAVĀSIṢṬHA*

In common with many other older works the *Yogavāsiṣṭha* does contain a few etymologies. A few choicest examples of them are taken up here with such comments as are deemed necessary.

(i) *Brahmā*

The reason why *Brahmā* is called so is given in the *Yogavāsiṣṭha* in an interesting manner. The primeval child born of lotus, when getting up from its enclosed bed gave out the first cry of *Brahma* and so it came to be called *Brahmā*<sup>1</sup>. Now, this seems unconvincing and is purely fanciful. But the author knows the correct etymology too. That is why at another place he says:

*Brahmedaṁ br̥ṇhitākāraṁ br̥had br̥had avasthitam*<sup>2</sup>

*Brahmā* is so called because it is *br̥ṇhita*, i.e. it is derived from  $\sqrt{br̥ṇh}$  and rightly so. Our contention is that just as the word *Brahmā* is derived from  $\sqrt{br̥ṇh}$  so should the word *Brahmā* be derived

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1. *garbhatalpāt samutthāya padmajāḥ prathamāḥ śiśuḥ /  
brahmeti śabdāṁ akarod Brahmā tena sa ucyate* // IV.59.14.  
2. V.79.11.



from it. Why should a different explanation be suggested to explain the word *Brahmā* when the more reasonable one can be easily offered.

### *Bhāsa*

To show that certain names are significant, our author gives us interesting mythological stories. In the story of *Bhāsa*, as given in the *Yogavāsiṣṭha*, when the deer reappeared in human form from the fire lit by *Vasiṣṭha* the people assembled in the court of *Daśaratha* were simply amazed at the refulgence (*bhāsa*) of his attire and they exclaimed, «what a brilliance!» (*aho bhāḥ*). From this *bhāsa* brilliance or refulgence the Being who was coming out of fire came to be known as *Bhāsa*. In the words of the author:

*aho bhā iti sabhyoktyā tasya veśasya bhāsanāt  
bhāsvān iva viśālābho Bhāsa ity eṣa śabdītaḥ*<sup>3</sup>

*Bhāsa* came to be known as *Bhāsa* because he was *bhāsamana*, shining.

### (ii) *Lalanā*

Sometimes our author gives us etymologies based on his own notion of things. As for example, *lālanāt snigdhālanā*<sup>4</sup>. According to him, it is on account of *lālana* (fondling, loving) that a woman is called *lalanā*. *Lalanā* should more correctly be derived from *lāl* 'vilase', it is dalliance that marks her out from the opposite sex; but with our author it is her loving nature that predominates: hence his derivation from *lāl*, 'to love', 'to fondle', 'to caress'. What he derives is not merely *lalanā* but *snigdha-lalanā*. Still the derivation is defective inasmuch as it does not account for the shortening of the radical vowel in *lalanā*.

3. VI(ii).130.22.

4. IV.24.11.



(iii) *Medinī*

The *Yogavāsiṣṭha* explains as to why the earth is called *medinī*:

*medinī medinī jātā savasya tasya medasā*<sup>5</sup>

The author evidently connects *medinī* with *medas*, and derives the word from it.

(iv) *Pitr*

Sometimes in deriving certain nouns, the author assumes roots other than the ones usually accepted. For instance, he derives the word *Pitr* from  $\sqrt{\text{pāl}}$  in the sense of 'bringing up' or 'rearing', *pālanāt pavanaḥ pitā*<sup>6</sup>. Ordinarily we derive *pitṛ* from  $\sqrt{\text{pā}}$ , 'to protect', with *ṭṛn*, the irregular for *pāṭṛ* which is nowhere used in the sense of father. Perhaps he is only giving us the derivative meaning and not the derivation itself.

(v) *Prakṛti and Deha*

Sometimes our author gives us etymologies which do not enlighten us in the least. He simply adds a cognate form in the Instrumental or Ablative to the word which he seeks to derive. For instance we read:

*prakṛtiḥ prakṛtīvena deho digdhatayā sthitā*<sup>7</sup>

What does he mean by it? It is a string of words, though connected in sense, yet conveying little. To say that *Prakṛti* is so called because it is *prakṛti* and *deha* is so called because it is *digdha* is to say little. Our knowledge would not be poorer for the absence of it. It is only when the commentator explains *prakṛtiḥ* as *prakarṣeṇa kṛtiḥ*

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5. VI(ii).158.18.

6. IV.24.11.

7. V.71.55.



that we get a ray of light. Similarly, the word *deha* is from  $\sqrt{dih}$ , in the sense of full of (*upacaya*). *Deha* (body) is so called because it is full of so many things, flesh, bones, marrow, blood, fat and so on.

(vi) *Vaidūrya*

To illustrate a point the author gives us the derivation of the word *vaidūrya*-.

*Vidūrasyeva vaidūryam aucityāj jaladodayāi*<sup>8</sup>

‘*Vaidūrya*’ is a gem of this name. It is so called because it is found in the region of *Vidūra* in the rainy season. The word *vaidūrya* is formed by adding the suffix *nya* to *vidūra* by Pāṇ. *Vidūrāñ ñyaḥ* (4.3.84). There is a very interesting discussion on the word in the *Mahābhāṣya* under this *sūtra*<sup>9</sup>. The point is that the cats eye gem (*vaidūrya*)<sup>10</sup> is not found in the Mount *Vidūra*. It is found in the Mount *Vālavāya*. It is merely polished in *Vidūra*. How can this then be said to be *Vaidūrya* (*Vidūrāt prabhavati*). *Bhāṣyakāra*’s reply is that *Vidūra* is a substitute of *Vālavāya*. Or *Vidūra* is an another name of *Vālavāya* current among the grammarians, certain words current among certain communities only, as for example, *jīvarī* for *Vārāṇasī* which is current in the business community.

(vii) *Viṣūcikā*

Just as the etymology of the word *medinī* is based on an old story in the same way the etymology of the word *Viṣūcikā* too is given on the basis of an old legend. The legend is that there used to be a demoness *Karkaṭī* in the northern part of the Mount *Himālaya*. She did not

8. VI(ii).5.9.

9. *Mahābhāṣya*. Ed. Keilhorn, Vol. II, p. 138.

10. The *Yogavāsiṣṭha* gives us another interesting information in the context of the word *vaidūrya*, i.e., that *vaidūrya* or cats eye gem comes into being when the clouds appear in the sky. The drops of rain transform the oyster shells into pearls.



get enough food to eat while her hunger was insatiable. She thought that she would be able to satisfy her hunger only if she could consume all the inhabitants of the Jambudvīpa. She could not ordinarily do this for they had protected themselves by means of incantations (*mantras*), medicines, penance, charity, worship of the gods and such other things. She, therefore, took to severe penance to gain her objective by pleasing Brahmā. After one thousand years Brahmā appeared before her and gave her the boon asked for by her: «Grant me Sire, that I become a *jīvasūcikā*, living (needle) made of iron or something else». Brahmā agreed to this saying: «With *vi* prefixed to your name (*sūcikā*) you would become *Viṣūcikā*»<sup>11</sup>. Now, *Viṣūcikā* is, according to the text, a painful disease caused by the abnormality of wind; according to Suśruta it is cholera in its sporadic form. Thus we see how the disease of *Viṣūcikā* is represented allegorically as a demoness of that name transformed into a piercing needle made of iron and internally and invisibly eating into the vitals of the people. Now, this derivation of *Viṣūcikā* from *sūcikā* (needle) with *vi* prefixed to it is quite imaginative and ingenious though not convincing. It leaves cerebralization unexplained. The degree of pain felt by one suffering from the disease is supposed to be equivalent to the pain felt when one is being pierced with needles; and support is lent to this derivation by Suśruta when it expressly says: *sūcibhir iva gātrāṇi tudan samtiṣṭhate bhītaḥ, yasyājīrṇena sā vaidyair viṣūcīti nigadyate*. The Suśruta, it may be noted, retains the original *s* of *sūcī* and does not read a cerebral instead. The meaning, too, is clear, it is cholera. *Viṣūcikā* is, therefore, a disease which affects the body in both directions, upwards and downwards by causing motions and vomiting at the same time. Monier Williams regards the form *visūcikā* incorrect.

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11. III.69.9.















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## A SANSKRIT INSCRIPTION FROM THAILAND

by SATYAVRAT SHASTRI

THE INSCRIPTION of Suan Phak Kard Palace now found in Bangkok is reported to have stood originally in the Prasad Sanka Kon, at present in Cambodia. It is said to have been sold later to Princess Chumpot, the owner of the Suan Phak Kard Palace, Bangkok. Coedes published it under the title Inscription of Prasad Sanke Kon in his *Inscriptions du Cambodge* but the text of it and that of the inscription under study show some variations here and there. An inscription at Prasad Tap Sien in Prachinburi has also a similar text. This has enabled comparison between the two texts resulting in the possibility of the filling up of the lacunae and determination of the correctness or otherwise of a reading. Variations in the text of the other Inscription are shown in the footnotes.

The inscription records the setting up of the Śivaliṅga and the two idols, one of Śiva and the other of Devī, as the text of the other inscription would reveal (the text of the present inscription having broken just at the point this fact was being mentioned) by the three brothers—Samaravīravarmaṇ, a secret agent of king Sūryavarman, Dharapīndraparākrama and Viravarmman together with Nṛpendravallabha, their sister's son, at a hill called Mṛt gifted to them by the king. From the mention of the year 429 Saka Era or 1066 A.D. and the palaeography of the inscription it appears that Sūryavarman referred to in it must have been Sūryavarman II, the builder of Angkorvat.

### TEXT

शिवो जयत्युन्मनयैकधामा

तदेकवद्यः शिखयेव वह्निः ।

मना (नः ?) स्थितो नैकभावोर्मिमाली

कल्लोलचञ्चद्विधुविम्बतुल्यः ॥ १ ॥

यज्जाज्वलीति ज्वलनक्षमाम्भो

भास्वन्नभस्वन्मृगवन्नभस्सः ।

ज्योतिस्तदुच्चैश्शशिषेखरस्य

लिङ्गीभवद्भाति विभूतिकुद्यः ॥ २ ॥

आसीदवक्रक्रममण्डलद्वि

ज्योतिष्मदाद्यस्तमसां विपक्षः ।



श्री सूर्यवर्मा भुवनाम्बुजश्री  
सूर्यश्चतुर्दो नवमानवेन्द्रः ॥3॥

त्री (त्रि) नेत्रत्रयसदमभाजो  
मित्येव भास्वद्विधुहव्यवाहा ।

तेजस्वि तेजो जयि वीक्ष्य तेज-  
स्त्री (स्त्रि) नेत्रचिन्ता हृदयस्य यस्य ॥4॥

विद्यावदातावडिनेन्दुविम्बे  
रसामृतैर्यस्य सतां कृतेष्टिः ।

कि (की) त्ये (त्यां) सपत्न्यामपि दिद्रुतायां  
शुचेव लक्ष्म्याविहिताद्यामूत् ॥5॥

काले हरिर्वर्षति वायूर्यसख्यं 12  
तथागतं 13 वानगणं च जिष्णुः ।

इतीव शश्वद्वहुवृष्टयतीम्  
अनागतं वर्षति योग्यदानम् ॥6॥

विद्यान्ववायप्रमुखैर्विशेषै  
रुद्यात्स्मयेरप्यकृतस्मयोक्तिः ।

तत्सच्चरश्च्रीसमरादिनाम  
स वीरवर्मान्तमुवाह वीरः ॥7॥

सुवर्णताराचिन्तकाण्डखण्डा  
दोलोरगास्या बहुभोगयोग्या ।

नृपप्रसादात्किल येन लब्धा  
विनीतभूषाकृतमन्दनेन ॥8॥

तस्याग्रजश्च्रीधरणीन्द्रपूर्वं  
पराक्रमान्तं च विभर्ति नाम ।

श्रीवीरवर्माप्यनुजस्तयोययौ  
योधाग्रणि (णी) वैरिमृगे मृगेन्द्रः ॥9॥

तेषान्द्रया नां (णां) भगिनि (नी) युतो यो  
नृपेन्द्रमुख्यो विनयानवद्यः ।

श्रीमन्मृपेन्द्रादि सं वल्लभान्तं  
नामार्थयुक्तं समवाम (प ?) 15 वाग्मी ॥10॥

ते स्थापयामासुरजै.....  
प्रतिपै विधानात् ।

द्वारद्विरण्ध्रै (न्ध्रै) धरणि.....  
..... ॥11॥



*Translation*<sup>20</sup>

Śiva who shares the same body with Umā, who is one with her as fire is with flame, who is absorbed in meditation (lit. stationed in mind) and who wears a garland of many waves and is like the orb of the moon sparkling on the big waves.(1)

That brilliant light of Śiva that shines intensely in<sup>21</sup> the fire, the earth, the water, the sun, the wind, the moon and the sky turning itself into the form of the Liṅga, shines. He the generator of glories for you.(2)

There was a king named Sūryavarman, the sun for the beauty of the lotuses of the world, the ruler in the year (Saka) 429, the dispeller of darkness, the foremost among the luminaries which are the glory of the planets that do not have retrograde movement.(3)

Noticing whose lustre excelling that of the sun, the sun, the moon and the fire resorted to the abode of the three eyes of Śiva out of fear as it were ; the heart of that one is meditating on Śiva.(4)<sup>22</sup>

Even though the co-wife Kīrti, fame, had gone away to the quarters, Lakṣmī, the fortune, with sadness, as it were, showed consideration to the pure Vidyā, knowledge, in his moon-like face, to whom (the pura Vidyā) the learned have made an offering of nectarlike Rasa, flavour.(5)<sup>23</sup>

Indra showers rain in due time and Arjuna sends forth a volley of countless arrows that go out and come back. With this idea as it were (to excel both) who showers continuously the choicest gifts that do not come back to him, even before time—that exceed many showers.(6)<sup>24</sup>

There was a noble secret agent of the king of the name of Samaravīravarman who was brave and who, by virtue of the excellence of learning and lineage, was not arrogant in his speech in spite of the fact that they tend to produce arrogance.(7)

Who adorned with the ornament of humility received through the royal favour a serpent-faced palanquin, fit for use for a long time, that had its supporting parts studded with starlets of gold.(8)

His elder brother has the name Dharaṇīndraparākrama. They have a younger brother in Viravarmman, a lion to the deer-like foes, and the foremost among warriors.(9)

The sister's son of these three, the foremost among kings, the eloquent speaker and blemishless because of discipline, had the significant name Nṛpendravallabha.(10)



They (all of them) set up according to prescribed rites the Linga of Śiva who is unborn and the two idols of Śiva and Devī with two holes on the doors on this hill called Mṛt gifted by the king of kings. (II)<sup>1</sup>

- 
1. नेकमवोम्मिमालि
  2. भास्वन्नभस्वन्मृगवन्नभस्सु
  3. विभूतिकृद्धः
  4. 5. ज्योतिष्मदाद्यस्तमसां विपक्षः
  6. चतुर्दोन्नवमानवेन्द्रः
  7. भीत्येव
  8. हव्यवाहाः
  9. विद्यावदाता वदनेन्दुविम्बे
  10. कृतेष्टीः
  11. विहितादराभूत्
  12. वायूर्यसंख्यं
  13. गतागतं
  14. स
  15. समवाप
- ते स्थापयामासुरजे . . . . . 16
- 17 . . . . . प्रतिमे विधानात् ।
- द्वारद्विरण्ध्रै (न्ध्रे) धरणि 18—
- . . . . . ॥ 11 ॥
16. रजेशलिङ्गं
  17. शम्भोश्च देव्याः
  18. धरणीधरे स्मिन्
  19. मृतसंज्ञके भूधरराजदत्ते



## NOTES

उन्मनया is the Instrumental singular of Unmanā, the word used in the sense of Umā, as would appear from the context. धाम means the place, here body. उन्मनयैकधामा would, therefore, mean who shares the same body with उमा. उन्मना is an highly unfamiliar word for उमा not to be met with elsewhere. Grammatically too it is indefensible. तदेकवत् means who is one with her. It is merely an elaboration, प्रपञ्च of उन्मनयैकधामा i.e., who shares the same body with Uma and is one with her. मनास्थितः as it is, does not mean anything. It could have been मनःस्थितिः stationed on the mind or meditating. (1)

जाज्वलीति means shines profusely, brilliantly. It is the Intensive form of ज्वल्. मृगवत् = moon, the dark spot here in it is taken for मृग, that is why she is called मृगाङ्क. विभूति means glory. विभूतिकृत् = generator of glories. लिङ्गी भवत् the light of Śiva is spoken of as taking the form of the Liṅga. (2)

अवक्र क्रम मण्डल means the group of planets मण्डल, that do not have retrograde movement ; the planets in Astronomy are divided into two, the ones that have retrograde movement such as Rāhu, Ketu etc. and others that do not have retrograde movement. In the latter category fall the sun, and moon. अवक्रक्रममण्डल may, therefore, in effect mean the सूर्यमण्डल and the चन्द्रमण्डल. The King is here spoken of as the foremost आद्यः among the luminaries ज्योतिष्मत् that are the glory ऋद्धि of the अवक्रक्रममण्डल, i.e. the सूर्यमण्डल and चन्द्रमण्डल. चतुर्दश gives the year of the king. चतुः four, 'दो' two, नव nine, 429. Since the Saka year was followed by these Khmer kings, it means 429 Saka Era or 1066 A. D. मानवेन्द्रः means king. चतुर्दो, नवमानवेन्द्रः means the king in 429 Saka Era. (3)

The poet here creates a metaphor. He speaks metaphorically of the three eyes of Śiva as the abode सन्न to which resort भाजः the Sun etc. out of fear as it were. तेजस्वी means the Sun. (4)

The construction, अन्वय, in the first and the second lines could be : सतां रसामृतैः कृतेष्टिः यस्य वदनाम्बुजे अवदाता विद्या. Coedes takes the reading कृतेष्टीः here. He interprets it as विद्या which is satisfied by the nectar of the juice of the desire of good men. It is not clear as to how he connects इष्टीः with विद्या. He seems to be quite confused here. It is a simple construction here : सतां रसामृतैः कृतेष्टिः. कृतेष्टिः means कृता इष्टिर्यजनं यस्याः, to whom the sacrifice is offered by the learned सताम् or to whom the



learned have made an offering of रसामृतैः, nectar-like Rasa. The poet here seems to take all the three, Vidyā, knowledge, Kīrti Fame and Lakṣmī, Fortune as the co-wives. Even though one of these, Kīrti Fame, goes away to the quarters, the two still remain together. Out of jealousy among the wives, Lakṣmī normally would not like to show consideration to the other co-wife, Vidyā but she has to do so grudgingly, because she sits up in the moon-like face of the king himself. (5)

The Lexicons record three meanings of जिष्णु. Indra, Viṣṇu and Arjuna. Of these the one who is the most associated with the volley of arrows including the missiles, the अस्त्राणि that go forth and come back is Arjuna. 'जिष्णु' may therefore mean Arjuna. वानगण is वानगण. ण is quite often represented by न, e.g., in this Inscription itself तेषान्त्रयां नो. So is व by इ. In अनागतम् the poet has the pun. In contrast to Indra, sending forth showers in time काले, the king showers forth gifts even before time अनागतम्. In contrast to Arjuna sending forth arrows that go out and come back the king showers gifts that do not come back अनागतम् and remain for ever with the supplicants. Both these things show that the king is superior to the other two. अग्र्य means excellent श्रेष्ठ. (6)

उद्यात्समयः means which occasion arrogance, उद्यात् should be उद्यत्, the regular present participle from 'इ' to go with 'उद्'. or it could be from 'या' with उद्. अकृत means अनुच्चारित, not uttered. अकृतस्मयोक्तिः = one who did not utter arrogant words. समरादिवीरवर्म्मन्तं नाम means the name which begins with समर and ends in वीरवर्म्मन्तं i.e. समरवीरवर्म्मन्तं. Since the long name could not fit into the metre, the poet adopted the device of splitting it up, a phenomenon not uncommon in Sanskrit literature. (7)

बहु appears to stand for बहुकाल = for a long time. The sense of many kinds of verses does not go well with a palanquin. विनीत stands for विनय, humility. Coede's interpretation of the expression विनीतमूषा कृतमन्दनेन who has removed विनीत=अपनीत ornaments lacks appeal. मन्दन probably means here स्तुति, praise, which the ornament of humility has offered. (8)

The same device as in (7) has been adopted here in mentioning the name ; the name which has वरणीन्द्र as the first part and पराक्रम as the last, i.e., वरणीन्द्र पराक्रमः. (9)

The same device as in (7) and (8) continues here too. The name beginning with नृपेन्द्र and ending with बल्लभ, i.e., नृपेन्द्रबल्लभः. He is spoken of in the Inscription as नृपेन्द्र मुख्य, the foremost among



kings. He appears to have been a feudatory chieftain under king Sūryyavarman. The poet was inspired by him. His name is said by the poet to be अर्थयुक्त, significant, he being really नृपेन्द्र वल्लभ beloved of the king. He thus could evidently not have been a sovereign king but only a feudatory king owing allegiance to the supreme monarch.(10)

विधानात् means according to the procedure laid down for the installation of the idols. भूधरराज means the king of the kings, राजराज, in all probability Sūryavarman.(11)

### *Literary Appreciation*

Even though the text of the Inscription is not long, it has only eleven couplets, it has sufficient poetic flashes in it to enable it to be classed among good poetic compositions. It has some of the rather charming Upamās, similes, Rūpakas, Metaphors and Utprekṣās, Poetic fancies, among the Arthālaṅkāras, figures of speech of sense and Śleṣa, Pun, Yamaka Paranomasia and Anuprāsa, Alliteration among the Śabdalaṅkāras, the figures of speech of sound.

The Inscription opens up with a beautiful simile. Siva's and Parvati's being one with each other is compared to that of fire with flame.

King Sūryyavarman is metaphorically spoken of as the sun for the beauty of the worlds which are said to be lotuses.

The poet describes Vīravarmman as the lion for the foes who are metaphorically spoken of as deer.

The most beautiful Metaphor in the Inscription is found where the three eyes of Śiva are spoken of as the abode 'सद्य', to which deities resort out of fear as it were when they notice the king's lustre excelling that of the sun.

In the Śiva Liṅga the poet fancies the light of Śiva that has come to assume that form. So does he fancy the feeling of jealousy in Lakṣmī after imparting to the three 'ladies' — Vidyā, Learning, Kīrti, Fame and Lakṣmī, Fortune the status of co-wife-hood. The fact of the king's fame having spread far and wide he expresses by saying that one of these co-wives has gone away to the quarters. In spite of it the two co-wives have to co-exist. Since one of these, Vidyā lives in the lotus-like face of the king, Lakṣmī, though grudgingly दुचेव, has to show some consideration to her !



The poet fancies the continuous showering of the choicest gifts that do not come back, remaining permanently with the supplicants as due to the feeling of excelling Indra who showers rain in due time only and to Arjuna who showers arrows that come back to him.

Of the Śabdālaṅkāras, the figures of speech of word, the Śleṣa is found in अनागतम्, an adverb, one meaning of which is before time and the other that which does not come back. Yamaka is met with in the instances :

(i) त्रिनेत्र नेत्र त्रय

(ii) हृदयस्य यस्य

The instances of Anuprāsa, Alliteration are :

(i) जयत्युन्मनयैकधामा

(ii) कल्लोलचञ्चद्विधुविम्बतुल्यः

(iii) यज्जाज्वलीति ज्वलनक्षमाम्नः

(iv) मास्वन्नमस्वन्मृगवन्नमस्म

(v) श्रीसूर्य्यं वम्मर्माभुवनाम्बुजश्रीसूर्य्यः

(vi) अवक्रक्रमण्डलर्द्धि

(vii) तेजस्वितेजोजयि वीक्ष्य तेजः

(viii) सुवर्णताराचितकाण्डखण्डं

(ix) नामार्थयुक्तं समवाप वाग्मी

The varieties of Anuprāsa that are found in the above are : श्रुत्यनुप्रास in (i) and (vii); वृत्त्यनुप्रास in (ii), (iii), (iv), (v), (viii) and (ix); छेकानुप्रास in (vi) and (viii).

The metres used are Indravajra in verses 2, 3 and 11 and Upajati in the rest.

The expression is fairly fluent and generally correct.

Though short, the Inscription can provide a real treat to connoisseurs.











## ON THE WORDS LĀVAṆYA, KIRĀṬA AND KĀHALĀ

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## LĀVAṆYA

The word *lāvaṇya* is generally derived from the word *lavaṇa* and means *lavaṇasya bhāvaḥ*, 'saltiness or the property of salt.' This is its primary sense, and 'beauty', the secondary. Dr. K. C. Chatterjee has his own conjecture to make<sup>1</sup>. He derives it from the word *rāmaṇīyaka*, an adaptation of *rāmaṇīyaka*. In the *Rāmāyaṇa* (III. 25. 5.) the word *rāmaṇyaka* is used twice. Chatterjee assumes that it is there in place of the regular *rāmaṇīyaka* due to metrical exigencies. He then proceeds to trace the process of evolution of the word *lāvaṇya* from the ungrammatical form adopted only for the sake of metre. According to him, *rāmaṇyaka* first loses its *ka*, then *r* is changed to *l* and *y* to *v* by the process of dissimilation and the word *lāvaṇya* emerges. The view is most unconvincing. It proceeds from a very weak premise. It is extremely doubtful if a wrong form which is there because the author could not otherwise compose in a given metre could be a current coin and could lead in course of time to the development of a current form of common usage. The loss of *ka* also remains unexplained. Moreover, the word *lāvaṇya* grievously suffers in sense if the suggested derivation from *rāmaṇyaka* is accepted. *Lāvaṇya* does not stand for ordinary beauty. It is more than *rūpa* (beauty of form), and *kānti* (grace) and even *mādhurya* (sweetness). Those who have seen salt in the quarries know how shining and lustrous it is. Even huge columns of salt are almost transparent. So the beauty which is as shining and lustrous as the rocky salt is called *lāvaṇya*. It is defined as :

muktāphaleṣu chāyāyās taralatvam ivāntarā |  
pratibhāti yad aṅgeṣu tal lāvaṇyam ihocyate ||

This means that *lāvaṇya* is comparable to the sheen of pearls. This definition is a pointer to the fact that writers on technical works were conscious of the connection of *lāvaṇya* with *lavaṇa* (salt)."<sup>2</sup>

According to G. B. Palasule<sup>3</sup>, too, the word *lāvaṇya* is derived from *rāmaṇya*, the process of derivation being the same as assumed by K. C. Chatterjee. Mr. Palasule is unable to understand any connection that *lavaṇa* may have with beauty. In his view if *lāvaṇya* is derived from *lavaṇa* it would mean saltiness or saltiness and from saltiness to loveliness would be rather a far cry. That this is not the case has been pointed out by us above. *Lāvaṇya* means the sheen of salt.

1. *Mafijūṣā*, January, 1956.

2. By the author. *Studies in Sanskrit Semantics*, The Poona Orientalist, Vol. XXIII. Nos. 3-4, July-October, 1958, pp. 1-14.

3. A note on the word *Lāvaṇya*, *Annals of the Bhandarkar Oriental Research Institute*, Vol. XXXII, 1951, pp. 76-84.



In course of time the idea of sheen became more prominent while the sense of salt was given up. The word *lāvaṇya*, therefore, should be derived not from *rāmaṇyaka* or *rāmaṇya*, the corrupt form of *rāmaṇīyaka* but from *lavaṇa* direct. The meaning 'beauty' will not require the original meaning 'saltiness' to pass through the stages of tastefulness and gracefulness to arrive at the meaning of beauty. If the word *lāvaṇya* is derived from *lavaṇa* the sense would not suffer at all. Instead it would gain in as much as *rāmaṇīyaka* would be ordinary beauty while *lāvaṇya* would be more than that.

### KIRĀTA.

Another word which has provoked some discussion about its exact descent is *kirāṭa*, meaning a merchant. It is found in the *Yogavāsiṣṭha* in the verse 'atyantakṛpaṇaḥ kaścit kirāto dhanadhānyavān' (Vi (a).83.16). In the *Kṛtyakalpataru*<sup>4</sup> *kirāṭa* is said to be a merchant who deals in prohibited ware like oil or ghee, a sense which Monier Williams records and this is not improbable. The meaning is clear. The word is used down to this day in the sense of a *Bania* (a merchant in general) in the West Punjab and the N. W. Provinces of the pre-partition days. Yet scholars have sought to assign it a specified sense which neither tradition nor vogue countenances. Mr. Bogi Lal G. Sandesara thinks that *kirāṭa* does not mean a mere merchant but a highly deceitful one on the basis of the following verses from the *Rājatarāṅgiṇī* :

candanāṅkālike śvetāṅśuke dhūpādhivāsini |  
viśvastaḥ syāt kirāṭe yo viprakṛṣṭe' sya nāpadaḥ ||  
lalāṭadrkṣatrasrotradvandvahrḍgrastacandanaḥ |  
ṣaḍbinduvṛścika iva kṣaṇāt prāṇāntakṛd vaṇik<sup>5</sup> ||

Mr. Bogilal is evidently mistaken. He has failed to understand the text. The second stanza is a mere amplification of the first. He suggests that "*kirāṭa* has been derived from *kirāṭa* by cerebralization, the transference of meaning being made possible by metaphorical process. There is a marked similarity between the predatory habits of wild tribes like *kirāṭa* and cheating proclivities of the merchants and hence the evolution of semantical change<sup>6</sup>." Dr. Raghavan traces the word *kirāṭa* in the satires of the Kashmirian Kṣemendra who mentions it as a sub-species of the predatory Kāyastha<sup>7</sup>. In the *Yogavāsiṣṭha* the word has been used in the sense of a *Baniya* in general. Following the line of evolution suggested by Mr. Bogi Lal, we may say that as every *Bania* in being deceitful and ruthless in his transactions had so much in common with a

4. Hārta quoted in *Gārhasthyakāṇḍa* of *Kṛtyakalpataru*, p. 227.

5. VIII. 132-133.

6. A Note on the Word *Kirāṭa*—a Deceitful Merchant—*Bhāratiya Vidyā*, Vol. VIII, March—April, 1947.

7. *Kirāṭa*, V. Raghavan, *Bhāratiya Vidyā*, Vol. VIII, 57, May-June-July, 1947, p. 176. Also see 'Kāyastha', V Raghavan *Near Indian Antiquary*, Vol. V; N. 7 October 1943, p. 160—162.



*kirāṭa* he came to be called by the same name slightly modified, viz., *kirāṭa*. Here is clearly a case of expansion of the meaning of the word *kirāṭa*, if the word *kirāṭa* is a *tadbhava* from it.

Mr. Ranjit Pandit in his *River of Kings* (page 350 and page 362) translates *Kirāṭa* as *Bhils*—an aboriginal Indian tribe of the Vindhya hills and Rajputana. Eventually he too is linking the word *kirāṭa* with *kirāṭa*. As in the *Yogavāsiṣṭha* a *kirāṭa* is said to be flourishing in the Vindhya forest (*vindhyāṭavikakṣe*) this meaning also can very well fit in the context.

### KĀHALĀ.

The word *kāhalā* is found in the *Yogavāsiṣṭha* verse :

“siddhavidyādharonmuktapuṣpavarṣasahasrabhṛt |

dhvananmṛdaṅgamurajakāhalāśaṅkhadundubhi ||”.

(III. 59.5)

The word is used in Sanskrit literature in all the three genders. There is a lot of discussion as to what it exactly signifies. As in the *Yogavāsiṣṭha* verse quoted above, the word *kāhalā* has been used with *mṛdaṅga*, *muraja*, *śaṅkha* and *dundubhi*—all musical instruments, it must also mean one such thing. But what exactly is it? According to Baldev Prasad Mishra<sup>8</sup>, it is somewhat like a drum, the view which is contested by Jagannath Prasad Shukla<sup>9</sup> who believes that *kāhalā* was a bugle resembling very much the *dhustūra* flower. He records the fact that this bugle is sounded even now at the time of the procession of the Vaiṣṇava saints. The editor of the *Nāgarī Pracārīṇī Patrikā* in which Mr. Mishra's note appears gives very useful information with regard to this word. He notes various dictionary meanings of the word. Thus according to Macdonnell, *kāhala* in the masculine gender means a large drum while *kāhalā* in the feminine gender means a kind of wind instrument. Monier Williams gives the meaning of neuter *kāhalā* as a kind of musical instrument. V. S. Apte in his “A Practical Sanskrit-English Dictionary” mentions the meaning of the word *kāhalā* as “a large army drum”. Hemacandra in his comment on the *Abhidhānacintāmaṇi* quotes the verse :

*kāhalā tu kuhālā syāc caṇḍakolāhalā ca sā |*

*saṃveśapratibodhārthaṃ dragaḍadrakaṭāv ubhau ||*

which tells us that *kāhalā* is a kind of musical instrument also called *kuhālā* which produces a terrible noise. In ‘*Rāmāśramī*’ the commentary on the *Amarakoṣa*, the word *ādī* in *vaṅśādīkam* is said to mean *kāhalā* etc. (*ādīpadāt kāhalādīpadam*) from where the conclusion would be irresistible that *kāhalā* like the flute was a musical instrument to be blown by the mouth. In the *Śābdakalpadruma* the *dhustūra* flower is called *kāhalāpuṣpa*, the meaning of which is ‘that the form of which resembles *kāhalā*’. As the *dhustūra* flower is very long *kāhalā* must also have been a long pipe sort of a thing which was not necessarily an army bugle as V. S. Apte in

8. III. 59. 5.

9. Pīṭhamarda aur Chāyānāṭaka, Nāgarī Pracārīṇī Patrikā, Vol. 51, No. IV Samvat 2003.



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10. *Kāhalī*, Nāgarī Pracāriṇī Patrikā, Vol. III, No. 1, Saṁvat 1. 2004.

11. II. 108.

12. I. 7. 4.

13. *Kādambarī-Ek Sāṁskṛtika Adhyayana*, pp. 63, 77, 1171, 126; *Harṣa Carita Ek Sāṁskṛtik Adhyayana*.



## ON THE WORDS LAVANYA, KIRĀṬA AND KĀHALĀ

By

SATYA VRAT, Delhi University

## LĀVANYA

The word *lāvaṇya* is generally derived from the word *lavaṇa* and means *lavaṇasya bhāvaḥ*, 'saltiness or the property of salt.' This is its primary sense, and 'beauty', the secondary. Dr. K. C. Chatterjee has his own conjecture to make<sup>1</sup>. He derives it from the word *rāmaṇīyaka*, an adaptation of *rāmaṇīyaka*. In the *Rāmāyaṇa* (III. 25. 5.) the word *rāmaṇīyaka* is used twice. Chatterjee assumes that it is there in place of the regular *rāmaṇīyaka* due to metrical exigencies. He then proceeds to trace the process of evolution of the word *lāvaṇya* from the ungrammatical form adopted only for the sake of metre. According to him, *rāmaṇīyaka* first loses its *ka*, then *r* is changed to *l* and *y* to *v* by the process of dissimilation and the word *lāvaṇya* emerges. The view is most unconvincing. It proceeds from a very weak premise. It is extremely doubtful if a wrong form which is there because the author could not otherwise compose in a given metre could be a current coin and could lead in course of time to the development of a current form of common usage. The loss of *ka* also remains unexplained. Moreover, the word *lāvaṇya* grievously suffers in sense if the suggested derivation from *rāmaṇīyaka* is accepted. *Lāvaṇya* does not stand for ordinary beauty. It is more than *rūpa* (beauty of form), and *kānti* (grace) and even *mādhurya* (sweetness). Those who have seen salt in the quarries know how shining and lustrous it is. Even huge columns of salt are almost transparent. So the beauty which is as shining and lustrous as the rocky salt is called *lāvaṇya*. It is defined as :

muktāphaleṣu chāyāyās taralatvam ivāntarā |  
pratibhāti yad aṅgeṣu tal lāvaṇyam ihocyate ||

This means that *lāvaṇya* is comparable to the sheen of pearls. This definition is a pointer to the fact that writers on technical works were conscious of the connection of *lāvaṇya* with *lavaṇa* (salt)."<sup>2</sup>

According to G. B. Palasule<sup>3</sup>, too, the word *lāvaṇya* is derived from *rāmaṇya*, the process of derivation being the same as assumed by K. C. Chatterjee. Mr. Palasule is unable to understand any connection that *lavaṇa* may have with beauty. In his view if *lāvaṇya* is derived from *lavaṇa* it would mean saltiness or saltiness and from saltiness to loveliness would be rather a far cry. That this is not the case has been pointed out by us above. *Lāvaṇya* means the sheen of salt.

1. Mañjūṣā, January, 1956.

2. By the author. Studies in Sanskrit Semantics, The Poona Orientalist, Vol. XXIII. Nos. 3-4., July-October, 1958, pp. 1-14.

3. A note on the word *Lāvaṇya*, Annals of the Bhandarkar Oriental Research Institute, Vol. XXXII, 1951, pp. 76-84.



In course of time the idea of sheen became more prominent while the sense of salt was given up. The word *lāvaṇya*, therefore, should be derived not from *rāmaṇyaka* or *rāmaṇya*, the corrupt form of *rāmaṇīyaka* but from *lavaṇa* direct. The meaning 'beauty' will not require the original meaning 'saltiness' to pass through the stages of tastefulness and gracefulness to arrive at the meaning of beauty. If the word *lāvaṇya* is derived from *lavaṇa* the sense would not suffer at all. Instead it would gain in as much as *rāmaṇīyaka* would be ordinary beauty while *lāvaṇya* would be more than that.

### KIRĀṬA.

Another word which has provoked some discussion about its exact descent is *kirāṭa*, meaning a merchant. It is found in the *Yogavāsiṣṭha* in the verse 'atyantakṛpāṇaḥ kaścit kirāṭo dhanadhānyavān' (Vi (a).83.16). In the *Kṛtyakalpataru*<sup>4</sup> *kirāṭa* is said to be a merchant who deals in prohibited ware like oil or ghee, a sense which Monier Williams records and this is not improbable. The meaning is clear. The word is used down to this day in the sense of a *Bania* (a merchant in general) in the West Punjab and the N. W. Provinces of the pre-partition days. Yet scholars have sought to assign it a specified sense which neither tradition nor vogue countenances. Mr. Bogi Lal G. Sandesara thinks that *kirāṭa* does not mean a mere merchant but a highly deceitful one on the basis of the following verses from the *Rājatarāṅgiṇī* :

candanāṅkālike śvetānśuke dhūpādhivāsini |  
viśvastaḥ syāt kirāṭe yo viprakṛṣṭe' sya nāpadaḥ ||  
lalāṭadṛkṣātraśrotradvandvahrḍgrastacandanah |  
ṣaḍbinduvṛścika iva kṣaṇāt prāṇāntakṛd vaṇik<sup>5</sup> ||

Mr. Bogilal is evidently mistaken. He has failed to understand the text. The second stanza is a mere amplification of the first. He suggests that "*kirāṭa* has been derived from *kirāṭa* by cerebralization, the transference of meaning being made possible by metaphorical process. There is a marked similarity between the predatory habits of wild tribes like *kirāṭa* and cheating proclivities of the merchants and hence the evolution of semantical change<sup>6</sup>." Dr. Raghavan traces the word *kirāṭa* in the satires of the Kashmirian Kṣemendra who mentions it as a sub-species of the predatory *Kāyastha*<sup>7</sup>. In the *Yogavāsiṣṭha* the word has been used in the sense of a *Baniya* in general. Following the line of evolution suggested by Mr. Bogi Lal, we may say that as every *Bania* in being deceitful and ruthless in his transactions had so much in common with a

4. Hārīta quoted in *Gārhaṣṭhyakāṇḍa* of *Kṛtyakalpataru*, p. 227.

5. VIII. 132-133.

6. A Note on the Word *Kirāṭa*—a Deceitful Merchant—*Bhāratiya Vidyā*, Vol. VIII, March—April, 1947.

7. *Kirāṭa*, V. Raghavan, *Bhāratiya Vidyā*, Vol. VIII, 57, May-June-July, 1947, p. 176. Also see '*Kāyastha*', V. Raghavan *Near Indian Antiquary*, Vol. V; N. 7 October 1943, p. 160—162.



*kirāṭa* he came to be called by the same name slightly modified, viz., *kirāṭa*. Here is clearly a case of expansion of the meaning of the word *kirāṭa*, if the word *kirāṭa* is a *tadbhava* from it.

Mr. Ranjit Pandit in his *River of Kings* (page 350 and page 362) translates *Kirāṭa* as Bhils—an aboriginal Indian tribe of the Vindhya hills and Rajputana. Eventually he too is linking the word *kirāṭa* with *kirāta*. As in the *Yogavāsiṣṭha* a *kirāṭa* is said to be flourishing in the Vindhya forest (*vindhyātavikakṣe*) this meaning also can very well fit in the context.

### KĀHALĀ.

The word *kāhalā* is found in the *Yogavāsiṣṭha* verse :

“siddhavidyādharonmuktapuṣpavarṣasahasrabhṛt |  
dhvananmṛdaṅgamurajakāhalāśaṅkhadundubhi ||”. (III. 59.5)

The word is used in Sanskrit literature in all the three genders. There is a lot of discussion as to what it exactly signifies. As in the *Yogavāsiṣṭha* verse quoted above, the word *kāhalā* has been used with *mṛdaṅga*, *muraja*, *śaṅkha* and *dundubhi*—all musical instruments, it must also mean one such thing. But what exactly is it? According to Baldev Prasad Mishra<sup>8</sup>, it is somewhat like a drum, the view which is contested by Jagannath Prasad Shukla<sup>9</sup> who believes that *kāhalā* was a bugle resembling very much the *dhustūra* flower. He records the fact that this bugle is sounded even now at the time of the procession of the Vaiṣṇava saints. The editor of the *Nāgarī Pracārīṇī Patrikā* in which Mr. Mishra's note appears gives very useful information with regard to this word. He notes various dictionary meanings of the word. Thus according to Macdonnel, *kāhala* in the masculine gender means a large drum while *kāhalā* in the feminine gender means a kind of wind instrument. Monier Williams gives the meaning of neuter *kāhalā* as a kind of musical instrument. V. S. Apte in his “A Practical Sanskrit-English Dictionary” mentions the meaning of the word *kāhalā* as “a large army drum”. Hemacandra in his comment on the *Abhidhānacintāmaṇi* quotes the verse :

kāhalā tu kuhālā syāc caṇḍakolāhalā ca sā |  
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which tells us that *kāhalā* is a kind of musical instrument also called *kuhālā* which produces a terrible noise. In ‘*Rāmāśramī*’ the commentary on the *Amarakoṣa*, the word *ādī* in *vaṇśādīkam* is said to mean *kāhalā* etc. (*āḍipadāt kāhalādīpadam*) from where the conclusion would be irresistible that *kāhalā* like the flute was a musical instrument to be blown by the mouth. In the *Sābdakalpadruma* the *dhastūra* flower is called *kāhalāpuṣpa*, the meaning of which is ‘that the form of which resembles *kāhalā*’. As the *dhastūra* flower is very long *kāhalā* must also have been a long pipe sort of a thing which was not necessarily an army bugle as V. S. Apte in

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10. *Kāhalī*, *Nāgarī Pracārīnī Patrikā*, Vol. III, No. 1, *Saṁvat* 1. 2004.

11. II. 168.

12. I. 7. 4.

13. *Kādambarī-Ek Sāṁskṛtika Adhyayana*, pp. 631, 77, 1171, 126; *Harṣa Carita Ek Sāṁskṛtik Adhyayana*.



## STUDENTS' MAGAZINE

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Minister for Information and Broadcasting V.C. Shukla (centre) released a book of poems in Sanskrit (also translated into English and German) entitled, "Germany: The Shining Land" by Dr. Satyavrata Shastri, Head of the Sanskrit Department, Delhi University, at the All India Sanskrit Kavayitri Sammelan held recently in New Delhi. To his right and left are Dr. Satyavrata and Shri Radha Raman, Chief Executive Councillor, Delhi Administration, respectively.

(See rendering of the poem "Germany" in English within)



## **S.K. MISRA VISITS SAINIK SCHOOL, KUNJPURA (KARNAL)**

Shri S.K. MISRA, IAS, Joint Secretary, (Raksha Mantralaya), Ministry of Defence, inspected the Sainik School, Kunjpura, KARNAL, on 4th April 1976. Shri MISRA was received at the Karnal Aviation Club by the School Principal, Wing Commander R.M. SARAN. Major General DALBIR SINGH, PVSM, General Officer Commanding, Punjab, Haryana and Himachal Pradesh Area, Shri L. M. Goel, I.A.S., Director of Public Instruction, Haryana, Shri MAHINDRA SINGH, IAS, Dy. Secretary to Govt. of India and Honorary Secretary, Sainik Schools Society, Shri SUKHDEV PRASAD, IAS, Deputy Commissioner, KARNAL and by many others.

On arrival at the School, Shri MISRA was presented with a Guard of Honour by the boys. The School Band was in attendance and all the boys clad in their best uniform were present at the parade ground to receive the distinguished guest, who has very recently taken over the Sainik Schools under his wings.

After the chief guest was briefed on School problems by the General Officer Commanding and the Principal, and after having discussions with the officials present, Shri MISRA inspected the school library, students' mess, hospital and dormitories. He also attended a special assembly in the school auditorium held to honour him.

The school will surely benefit from the visit of a dynamic personality like Shri S.K. MISRA, who has been largely responsible for the spectacular development of Haryana under the inspiring leadership of Shri BANSI LAL, erstwhile Chief Minister of Haryana and now the Defence Minister, India.



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(Approved for all educational institutions in India)

EDITOR :

M. C. JOLLY

OFFICES :

Jolly House, Ambala Cantt.

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## Is Technical Education the function of a University

"A University", said John Stuart Mill, "is not a place of professional education. Universities are not intended to teach the knowledge required to fit men for some special mode of gaining livelihood—Its function is NOT to make skilful lawyers or physicians or engineers but capable and cultivated human beings". He said, "Men are men before they are lawyers or physicians or merchants or manufacturers, and if you make them capable and sensible men, they will make themselves capable and sensible lawyers or physicians. What professional men should carry away from a University is not professional knowledge but that which should direct the use of their professional knowledge and bring the light of general culture to illuminate the technicalities of a special pursuit. Men may be competent lawyers without general education, but it depends upon general education to make them philosophical lawyers who demand and are capable of apprehending principles instead of merely cramming their memory with detail."

This is a very high sounding doctrine. The idea of a liberal education originated in Greece and later in Italy at the Renaissance. This ideal, however, was only possible in a society in which there was a large and substantial leisured class—a society in which there were enough men who did not have to worry themselves for making a livelihood, who received this type of education to become citizens, or soldiers or perhaps rulers of a city state in ancient Greece.

But may I ask where such a leisured class is today? Nobody would entirely subscribe to this view now. Nobody would dream of scrapping our great schools of Law, Engineering and Medicine in the Universities at the altar of this doctrine.

James Anthony Froude speaking later, on another similar occasion expressed himself quite differently and threw his whole weight on to the side of a specialised and professional education. He said, "What I insist upon is that in a country where each child that is born finds every acre of land appropriated and a Universal "NOT YOURS" set upon the rich things with which he is surrounded, such a child, I say, since he is required to live, has a right to demand such teaching as shall enable him to live with honesty and take such a place in society as belongs to the faculties he has brought with him. History, Poetry, Moral Philosophy and Classical Literature are excellent as ornament. If you are for such things they may be the amusement of your leisure hereafter; but they will not help you to stand on your feet and walk alone and no one is properly a man till he can do that."

This view is the very opposite of what Mill considered to be the aim and the function of University education and, if carried to its extreme limit, may lead to absurdities. As is almost universally the case, the truth, however, lies between these two extremes. It will at least open out a new avenue of professional education for our young men.

M. C. JOLLY



## Nehru and the Working Class

*[Shri Jawaharlal Nehru was not only the first Prime Minister of India but was also a great teacher, a world statesman, a man of letters, an angel of peace and a person of scientific outlook. He was the architect of modern India. He held before the country a vision of prosperous India and set before us the inspiring objective of a socialistic society. He introduced an era of planning. He was the leader of the masses—of peasants and workers.]*

*Shri Nehru had abundant love for the working class and strived for its up-lift.*

*A few selected extracts of his speeches concerning the Working Class are given below... ]*

### I am a Socialist

I must frankly confess that I am a socialist and a republican and am no believer in kings and princes or in the order which produces the modern kings of industry, who have greater power over the lives and fortunes of men than even the kings of old, and whose methods are as predatory as those of old feudal aristocracy. I recognise, however, that it may not be possible for a body constituted as is this National Congress and in the present circumstances of the country to adopt at full socialistic programme. But we must realise that the philosophy of socialism has gradually permeated the entire structure of society the world over and almost the only point in dispute is the pace and the methods of advance to its full realisation. India will leave to go that way too if she seeks to end her poverty and inequality though she may evolve her own methods and may adopt the ideal to the genius of her race.

India means the peasantry and labour and to the extent that we raise them and satisfy their wants will we succeed in our task. And the measure of the strength of our national movement will be

the measure of their adherence to it. The Congress it is said must hold the balance fairly between capital and labour and zamindar and tenant. But the balance has been and is terribly weighted on one side and to maintain injustice and exploitation. The only way to right it is to do away with the combination of any one class over another.

Paternalism in industry or in the land is but a form of charity with all its sting and its utter incapacity to root out the evil. The new theory of trusteeship, which some advocate, is equally barren. For trusteeship means that the power for good or evil remains with the self-appointed trustee and he may exercise it as he wills. The sole trusteeship that can be fair is the trusteeship of the nation and not of one individual or a group.

The least that every worker in field or factory is entitled to is a minimum wage which will enable him to live in moderate comfort, and human hours of labour which do not break his strength and spirit.

All these are pious hopes till we gain power and the real problem therefore before us is the conquest of power. We



shall not do so by subtle reasoning or argument or lawyers' quibbles, but by the forging of sanctions to enforce the nation's will. To that end this Congress must address itself.

### **Socialism is The Key**

I am convinced that the only key to the solution of the world's problems and of India's problems lies in socialism, and when I use this word I do so not in a vague humanitarian way but in the scientific, economic sense. Socialism, is however something even more than a economic doctrine: it is a philosophy of life and as such also it appeals to me. I see no way of ending the poverty, the vast unemployment, the degradation and the subjection of the Indian people except through socialism. That involves vast and revolutionary changes in our political and social structure, the ending of vested interests in land and industry, as well as the feudal and autocratic Indian States system. That means the ending of private property, except in a restricted sense, and the replacement of the present profit system by a higher ideal of cooperative service.

How does socialism fit in with the present ideology of the Congress? I do not think it does. I believe in the rapid industrialisation of the country and only thus I think will be standards of the people rise substantially and poverty be combated. Yet, I have co-operated whole-heartedly in

the past with the khadi programme and I hope to do so in the future because I believe that khadi and village industries have a definite place in our present economy. They have a social, a political and an economic value which is difficult to measure but which is apparent enough to those who have studied their effects. But I look upon them more as temporary expedients of a transition stage rather than as solutions of our vital problems.

The problem of untouchability and the Harijans again can be approached in different ways. For socialist it presents no difficulty for under socialism there can be no such differentiation or victimisation. Economically speaking, the Harijans have constituted the landless proletariat and an economic solution removes the social barriers that custom and tradition have raised.

The major problem of India today is that of the land of rural poverty and unemployment and a thoroughly out-of-date land system. A curious combination of circumstances has held back India during the past few generations and the political and economic garments it wears no longer fit it and are torn and tattered. But we can say with confidence that the present order has reached the evening of its day, and it is up to us to try to mould the future as we would like it to be.

*(To be continued)*

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To know that we know, what we know, and that we do not know  
what we do not know is true knowledge.



## Man is born to strive, to strike, to find and not to yield

*By Prof. Miss Kamayani Chaudhry Hans Raj Mahila Mahavidyalaya, Jullundur*

Relentless, unrepentant striving is the most well-known and holiest law of life. Even his Maker warned Man of the impending strife that lay before him as he stood on the threshold of his journey in life. And all those that followed Adam have continued to toil, labour and struggle in their effort to unravel the mystery of existence.

Life is a strife which is full of trials, tribulations and afflictions. Life is struggle against the misfortunes and calamities which darken the horizon of life. Life is strewn with the thorns and stumbling blocks of miseries and sufferings. Life is a solemn main in which the tempests and storms of troubles threaten the very existence of man. Man is born to act in order to surmount the impediments and obstacles of suffering. Action is essential in life. Life without action is a stagnant pool and stagnation is death. Man is born to labour, to endeavour to strike and to put in arduous efforts for attaining anything. Without strenuous, persistent and sustained efforts man's physical, mental and intellectual faculties are rusted and they become ineffective. Nothing remarkable can be achieved without blood, sweat and tears. The pinnacle of glory attained by great men was not attained without laborious endeavours. Constant efforts, dogged determination, unflinching faith and abundance of courage, have been the beacon of all those whom History honours and idolizes. These men remind us that fortune favours those who stand fast,

dare firmly and strive long, can alone hope to find what they seek.

Man is born to strike and he must strike when the iron is hot. Man is considered a Homo Sapien. He is gifted with certain extraordinary gifts and faculties with the help of which he can shake the pillars of impossibilities. Man should not become slothful, sluggish and lethargic. Man must strike against the slings and arrows of an outrageous fortune. He must take the cudgels against odds in life.

Man is born to find, to seek and to explore the new avenues of life. Like Ulysses he is destined to 'follow knowledge like a sinking star, beyond the utmost bounds, of human thought. He should not remain gratified with his present position. He should be up and doing and action should be an obsession with him so that he may go ahead from the position where he is standing today. He must be adventurous because a life of struggle and adventure is preferable to a life of lotos-eaters. Temptations should not distract the attention of Man from his aim :

"The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep."

Disappointments, mortifications, privations and frustrations are inevitable in life. Man is not born to surrender, to submit, to bow or to yield before suffering. Man



should not be daunted or dismayed by the forces of self-defeatism. As Lord Krishna has said in the Gita, "Action is thy duty; reward is not thy concern." So man should face the disasters and catastrophes boldly. Some people are disheartened by gloom and despondency, dejection and depression and they become victims of nihilism, indulge in dissipation and take refuge in the philosophy of epicureanism. They begin to take a pessimistic attitude of life. They think that "happiness is but episode in the general drama of human life." They began to think that this life is not worth living. This certainly should not be the attitude.

Man should develop a robust outlook towards life and he should face the rebuffs and the rough and tumble of life with fortitude. After all man's aim in his existence is nothing but a slow trek to strive to achieve, to discover, to seek continually and endlessly. Suffering has a chastening and ennobling effect on man. The dross in man is purified in the crucible of suffering and he is exalted. Christ laid his life in his unyielding attempt to justify the truth that he upheld. So did many more. And Luke reminded men later, "Ask and it shall be given, seek and ye shall find, knock and it shall be opened unto you." So man should not submit before failure because "life succeeds in that it seems to fail."

Tireless striving alone will lead man to perfection, into an ever-widening horizon of thought, action and contentment for: "This world is no blot for us, nor blank; it means intensely and means good."

## Health Alphabet

Our readers will no doubt be thankful to the Ladies' Sanitary Association, of London, for giving the following simple rules for keeping health:

- A—s soon as you are up shake blanket and sheet.
- B—etter be without shoes than sit with wet feet.
- C—hildren, 'in health, are 'active, not still.
- D—amp beds and damp clothes will both make you ill.
- E—at slowly and always chew your food well.
- F—reshen the air in the house, where you dwell.
- G—arments must never be made too tight.
- H—omes should be healthy, airy, and light.
- I—f you wish to be well, as you go, I've not doubt.
- J—ust open the windows before you go out.
- K—eep the rooms always tidy and clean.
- L—et dust on the furniture never be seen.
- M—uch illness is caused by the want of pure air.
- N—ow, to open the windows be ever your care.
- O—ld rags and old rubbish should never be kept.
- P—eople should see that their floors are well swept.
- Q—uick movements in children are healthy and right.
- R—emember the young cannot thrive without light.
- S—ee that the cistern is clean to the brim.
- T—ake care that your dress is all tidy and trim.
- U—se your nose to find if there be a bad drain.
- V—ery sad are the fevers that come in its train.
- W—alk as much as you can without feeling fatigue.
- X—erxes could walk full many a league.
- Y—our health is your wealth, which your wisdom must keep.
- Z—eal will help a good cause, and the good you will reap.



## Knowledge is Power

By K. K. Gupta, B.A., B.Ed., D.A.V. High School, Ambala Cantt.

Mankind has progressed from savagery to civilisation by exercising its intelligence and experience. Knowledge is the product of both these. We come to know of things by coming into contact with them and by the method of 'trial and error,' which constitutes our experience. Only after a long difficult process of such experience, does knowledge develop and the sum of this knowledge gives us power over circumstances and life.

The full-significance of the saying that 'knowledge is power', cannot be understood unless we imagine its opposite statement, namely, that ignorance is weakness. No doubt, it is said that ignorance is bliss but the blessedness is not the same as we require in order to live a good and peaceful life in this world. In this world, where at every step, there are dangers and difficulties, it will not do to be blind and deaf and indifferent. In order to make one's life worth-living, one must possess knowledge and awareness of one's surroundings.

A man can control the beasts and the worst situations if he possesses the knowledge to handle them. But the man who is ignorant, whose intelligence is undeveloped, is always enslaved and exploited by another who knows the laws of life. The same holds true with the nations of the world. The more progressive and

intelligent nations exploit the ignorant and weaker nations.

Just observe again, how the man with the full knowledge of his environment is powerful, whereas he who is superstitious is a slave, for superstition is the result of ignorance. An ignorant person is afraid of almost all the natural phenomena and to appease them, begins to worship them. But now things are changed. The scientist, the man of knowledge, turns these forces from so called evil into good. Such knowledge, indeed, is power. It is by his knowledge of the laws of nature that man has conquered time and space. The same lightning before which the ignorant man kneels, is today the servant of man in a different form, lighting his home, conducting his trains and working his industries in a thousand different ways.

In short, knowledge gives man the means to get our ends realised, and in this sense, it is power. Just as the blind does not see and the deaf does not hear, even so the mentally blind and deaf are weak and become victims of those that possess knowledge. By knowledge, man becomes human and rises above his lower animal-self. That is why scriptures give a prominent place to knowledge and declare that to know oneself is the highest form of knowledge.

*We are not here to play, to dream or to drift*

*We have to do and leads to lift,*

*Shun not the struggle, it is a God's gift.*



## Home, Sweet Home

*By Veena Anand, B.A. III, Hans Raj Mahavidyalya, Jullundur*

THINK IT OVER.....

A HOUSE IS MADE BY BRICK AND STONE,  
BUT A HOME IS A MADE BY LOVE ALONE

It is an indisputable fact that every human-being has the major part of his being planted firmly in a home. Whether one is a prince or a pauper, an industrialist or a worker, a land-lord or a farmer, a portion of one's time is spent at home. Naturally the type of the home can make or mar one's well-being. This general experience of humanity has been well summed up in the phrase "Home, Sweet Home." It is a compliment to the benevolent role that the home has been playing in the life of human beings. The test of civilized nation is sweetness of the homes its people live in. It is imperative therefore to develop a science and art that contribute to this end. Home-making and house-keeping take on a new urgency in an age when civilisation is changing almost recklessly and in an unprecedented fashion. Housewives have a tremendous responsibility in this regard and it is only proper that women who form the axis of home, should take to this science of home-making more and more enthusiastically and in greater numbers.

East or West, home is best." In a world of fear, suspicion and hatred common man has cosy nook of love and trust in his home. It is his private paradise, his place of contentment and concord in a world of discord and discontent. When wars and rumours of war get on our nerves and fill us with worries, the home remains the place of peace, quiet and tranquillity. All that goes to make the idea of a home can best be realised only in an improved form of residence.

Places of abode have varied from the primitive savage to those of civilized man. The cave which shielded primitive man from the ravages of the weather was superseded by the hut when shelter and safety from wild beasts became the chief concern. The modern home has for greater physical and psychological implication. Comfort, health, economy, beauty, living space convenience, hygiene and all that contributes to the development of personality have to be taken into account. For this we need a good house.

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### OF SUCH STUFF ARE GREATMEN MADE

Lord Naffield who spent his life making good motor cars, incidentally made a great deal of money but he was wise enough to give most of it away as quickly as he could. He knew that he could only eat one dinner and sleep in one bed and that there was nothing which gave so much happiness in life as world.

*J. C. Hill*



## Women's Liberation

*By Satish Wasan, Jullundur*

If our thoughts travel from Maharani Lakshmi Bai to Sarojini Naidu to Indira Gandhi, we can hardly give any credit to the women of 70's but leaving aside these exceptions, we have agree that in 70's we have seen different women. Today we see women doing every sort of work side by side with the men folk. They are there in the Planning Commission, they can be seen performing operations in hospitals, they are arguing your cases in the courts and they can be seen working in factories and even performing the duties of bus conductors.

To have a good life we find women supplementing their family's income and this is not only by taking up a job but by self-employment, which is dignified, graceful and useful and slowly and slowly they are putting more and more ideas into practical shape. Either they have started a Boutique of their own or a figurette saloon or a cookery school and this is the marked change that today's women have brought to the society.

Game of cricket was always played by boys but we saw the Newzland Girl's cricket

team playing in India a number of matches against Indian Girl's cricket team.

We have always heard that Indian boys who go 'abroad, usually marry the foreign girls but now even indian girls are marrying foreign boys. What does all this show? Liberation of course. Present day's society is run by women although men may feel shy to accept it. Can you make good friends with any individual if your wife doesn't approve of your friend's wife and if at all you go ahead alone, then for how long you can do it at your wife's displeasure? Gone are the days when men folk cared nothing for their women. Today the women are educated and want to move in the society and add colour, charm and fragrance to the society.

The importance of women can be judged from this :—

When a child is born, everybody asks,  
How is the MOTHER ?

When a man marries, everybody asks,  
How is the BRIDE ?

When a man dies, everybody asks,  
How much he has left for HER ?

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## THEORY OF RELATIVITY

It is often said that dirt is matter in the wrong place. Sand is dirt if it is in your eyes, but it is not dirt on the see-shore. Dirt is Dirt if it is on your face, but not if it is on the piston of a motor bicycle. In the same way, bad behaviour can often be steered into another channel and then it becomes good behaviour.



## Great Thoughts

By Romesh Chandra Chhabra

1. Prayer is the pillar of religion and the key of paradise. —*Prophet Mohamad.*

2. Deal not unjustly with others, and ye shall not be dealt with unjustly.

—*The Quran*

3. Blessed are the pure in heart for they shall see God.

—*The Bible*

4. From desire comes grief, from desire comes fear;

He who is free from desires knows neither grief nor fear.

—*Buddha.*

5. In the hour of adversity be not without hope, for crystal rain falls from black clouds.

—*Nizami.*

6. The noblest of beings, to all appearances is man, and the lowest of creatures is dog, and yet by the unanimous consent of the wise, a grateful dog is better than an ungrateful man.

—*Sad.*

7. Body is the boat by which we must cross the river of life. Forgiveness is the oar, by which it is to be propelled. Truth is the ballast that is to steady it. The practice of righteousness is the rope for dragging it along difficult waters; and the wind to urge its sail onwards is charity.

—*Mahabharata*

8. A virtuous attachment purifies the heart. In loving the excellent we receive strength to follow them.

—*Channina.*

9. Good thoughts are God's greatest

gifts to man, and by the judicious use of them man renders his best services to God.

—*H. Lee.*

10. The want of control over the senses, is called the road to ruin; the victory over them the path to fortune. Take whatever way you choose.

—*Hitopodesh*

11. Too much rest is rust,  
There is every cheer in  
changing.

—*Shakespeare.*

12. Errors like straws upon the surface flow.

Who would search for pearls must dive below.

—*Dryden.*

13. The toil looks lovely in the hero's eyes;

And danger serves but to enhance the prize.

—*Addison.*

14. The greatest of all feelings is an utter forgetness of self.

—*Ruskin*

15. Strongest Mind,  
Are those of whom the noisy world  
Hears least.

—*Wordsworth*

16. Suspensions always haunt the guilty mind;

The thief doth fear each bush as officer.

—*Shakespeare.*

17. Trust not yourself; but, your defects to know.

Make use of every friend and every foe.

—*Pope.*



## The Story of the Typewriter

It was a July day in 1867. The chief operator in the telegraph office at Milwaukee, Wisconsin, had just finished taking a message, when a tall, slender man with long flowing hair and a far away look in his clear, bright eyes approached the desk and asked for a sheet of carbon paper.

Over hundred years ago, carbon paper was something of a curiosity. About the only use that had been found for it was to make quickly several copies of newspaper dispatches as they were taken from the wire and written down in longhand. So naturally the chief operator wondered at this request from a Government customs official.

But he knew that his visitor, Mr. Christopher Latham Sholes, was already quite a celebrity in Milwaukee as a newspaper man, a city-post office official, a former member of the State Legislature, and an inventor. So when Mr. Sholes, in leaving, turned and said, "Come up to my office tomorrow ~~about~~ noon, Charley, and I'll show you something interesting," the young man, who was Charles E. Weller, determined to accept the invitation. He expected to see something new, nor was he disappointed.

With a few pieces of pine board, an old telegraph key, a square of glass, and some other odds and ends, Sholes had made a mechanism which he was showing to two other men, when Weller arrived. Taking the borrowed sheet of carbon paper and a thin sheet of white paper, he slipped them into his machine against the

piece of glass. Moving the paper slowly with one hand, he tapped the telegraph key with the other. On the end of his key was the letter "W" cut in brass. And the device was a "writing machine," which wrote W W W W W W W W W over and over again. But Sholes explained that with thirty or forty such keys, each carrying a letter or figure, he could make a machine that would write anything. This was the first practicable demonstration of the typewriter idea, though a number of earlier efforts towards the same end had been made by other men.

The two friends who, with the young telegrapher, were invited to this first demonstration, were Carlos S. Gilden and W. Soule. Mr. Sholes took them into Samuel partnership, and in their little Milwaukee machine shop known as "Kleinstaub's," they began at once to build the first typewriter. Weller shared their interest, for while not mechanically inclined, he was studying shorthand with the idea of becoming a Court reporter, and had a vision of the great possibilities of the typewriter in relieving those who were obliged to write hundreds of pages of records by hand, making the reports so costly that few could afford them. And Mr. Sholes promised the young man the first machine that left the shop, with the understanding that it must be used in actual Court reporting.

The work went slowly, for every part of the mechanism was strange to the mechanics. It was during this construction period that Sholes named his invention the



"typewriter," because it came the nearest to telling what the machine really did.

The first typewriter was finished in the autumn of 1867. "It did not look much like the compact machines of to-day, and yet it did, in some ways," says James H. Collins.

The movable carriage and the lever for turning the paper from line to line, and the converging type bars, and even the keyboard, made it look more like the typewriter of to-day than any writing machine that had been invented before.

This first typewriter was followed by others. In their little Milwaukee machine-

shop, Sholes, Gilden and Soule began five years of change, experiment and improvement. They soon saw that something was wrong with the keyboard, and finally hit upon the plan of arranging the letters something after the order of type in a printer's case, so that those most often used are near at hand instead of following the order of the alphabet. So they worked out a four-bank keyboard, very much like the one in use to-day. After the better keyboard had been worked out, they changed the wooden keys to metal rods, and set their type bars in steel bearings. The paper had rested in a flat frame against which the type struck in writing. This was replaced with a rubber roller.

### Jail Pilgrimage of JAWAHAR LAL NEHRU

From	To	No. of Days	Jail
6-12-21	3-3-22	87 Days	Lucknow
11-5-22	31-1-23	265 "	"
22-9-23	4-10-23	12 "	Nabha
14-4-30	11-10-30	180 "	Naini
19-10-30	26-1-31	99 "	"
26-12-31	30-8-33	612 "	Naini, Bareilly, Dehra Doon
12-2-34	4-9-35	569 "	Dehra Doon, Naini, Almora
31-10-40	3-12-41	398 "	Gorakhpur
9-8-42	16-6-45	1040 "	Ahmad Nagar
	Total	3262 "	



## Some action oriented programmes for Women

By S. W. Dhabe, Member Parliament

There must be some programme of action which must reflect the wishes of the people and which should show that we want to do something for the women-folk of India. The problems which are posed are: (i) to promote equality; (ii) full integration in their totality of developmental efforts at all levels; (iii) implementation of provisions of the ILO Convention of equal pay for equal work and (iv) eradication of all existing discrimination against women.

### Ancient India

Ours is a society where women have always been respected. Our ancient civilisation is full of epoch making and glorious tradition of women like Seeta and Savitri. One English author has said that 'India of the Vedas entertained a respect for women amounting to worship—a fact which we seem little to suspect in Europe when we accuse the extreme East of having denied the dignity of women and having made her an instrument of pleasure and of passive obedience. Here is a civilisation which you cannot deny to be older than your own which places the women on a level with the man and gives her equal place in the family and the society.' Therefore, a great responsibility lies on the people of this land to chalk out the programme and take steps so that the problems which are facing the women specially working class in India are solved.

### ILO Conventions

I do not want to go into other prob-

lems. I will restrict myself of the main problem like education and the problems of the working class women. The ILO has passed a number of conventions. They have been passed right from 1919 relating to a number of things such as the prohibition of women working at night, giving them equal pay for equal work, maternity benefit and so on and so forth. And India has always supported the conventions and tried to implement them. But the implementation of the 1951 convention for equal pay for equal work for women had resulted in the reduction of women's employment in India. In many cases where equal pay was assured, the result was that employment of women was curtailed. Take for instance the textile mills in the State, where I come from. There are 65 miles in Bombay City in which there were about 25000 to 30000 women workers about twenty years ago. With the introduction of the convention the women force has been reduced to one-third; hardly there are now 7000 women who are working in the textile industry in Bombay. Similar is the situation in other fields also. In the biri industry where the Minimum Wages Act has been enforced, women are not employed. Therefore, it is a problem that we must see and the implimentation of this Resolution should not be a weapon in the hands of the employers to reduce the employment of women. I fear very much about it.

In this connection, in the agricultural sector, even today in India the ILO conven-



tion is not implemented. Women are paid less than men and once the Minimum Wages Act is made applicable everywhere by which they will have to pay equal pay for equal work, the possibility of reduction of women's employment cannot be ruled out. It is, therefore, necessary that some way must be found for the employment of women. When the Factories Act was implemented, it was stated that for every 50 women workers there should be provision of creches. The result was that many factories started employing less than 50 women, 49 and so on, and did away with the extra amenity of the welfare measure to be provided according to the ILO convention. Thereafter the first duty of the Government should be that they should see that the ILO convention is implemented faithfully and they should give not only equal pay for equal work but also security of job. They are working in the plantations, in the mines and in many other fields. But they are the biggest in the educational field.

### Education of Women

In the educational field all over the world it is women who are given employment. But today in our country even 1/5th of the total employment is not given to women. The following figures given in the report on education of women, for 1965-66 which is the latest available statistics.

	<u>Female</u>	<u>Male</u>
University and Colleges	17,444	1,12,174
Secondary schools	97,071	3,25,980
Primary schools	2,10,286	7,82,518

In 1949-50 while there was only one University for women exclusively; the number remains at one even in 1965-66 or even today though the number of universities in the country has gone upto 118. In Maharashtra the S.N.D.T University came into existence due to the pioneering efforts of Maharshi D. K. Karve. It was he who started the campaign for women's emancipation fifty years ago. In this International Year for women let us have national University for women. The S.N.D.T. University should be upgraded as the National University for women.

### Literacy

When we speak of literacy in the country, literacy for the women is completely neglected. The female population of India in 1971 was 26 crores while 21 crores out of them were illiterate. The percentage of illiteracy comes to 81.28 of the total population of women. Women illiteracy even to total illiteracy is about 55.5 per cent. In 1961 the percentage of illiteracy was 87.05. Thus in the span of ten years hardly 6 percent illiteracy is removed. This is a very big task, a challenging task which must be accomplished within a period of 3-4 years. It would be desirable to make it compulsory on the part of all teachers of educational institutions and students of senior classes to take part in the campaign for removal of illiteracy. And it should be done within three years. Classes should be held in the evening as also in the afternoon from 12 to 4. This campaign will remove 50 per cent of illiteracy among women.

As regards employment problem, that there are certain difficulties. Though there



are provisions about employing women in some works, the problem which is not given real consideration, is also as regarding working conditions. In many employments congenial working conditions are provided for woman employees. Much progress has not been made in this direction. Therefore, employment opportunities should be created for the womenfolk. In certain industries, employment should be given exclusively to women. Even today, in the field of teaching, you will find that the female teachers employed are hardly one-fifth. Therefore, it is essential for the Government to specify certain fields such as teaching, health, nursing and social services etc. there should be exclusive employment of women.

### Action Programmes

There are some more suggestions to make for celebrating this year in a systematic way. One of the problems faced many times by women workers is that there is no machinery as such for solving the labour disputes or complaints of women in the Labour Ministry.

My first suggestion, as I have already stated, is that the S. N. D. T. University, Bombay should be declared a national university. A special labour cell for working class women should be opened in the Labour Ministry at the Central and State level to remove their discontent and solve their problems.

Secondly, there should be certain specified trades or occupations in which only women should be employed. The next suggestion is that since education is a life-long process, special facilities for improving education

should be made available for working women and house-wives not only in the evening but also between 12 and 5.

Lastly there should be a massive effort to organise the energies and voluntary efforts of women's organisations to educate women and make it "A Women's Education Year" in our country.

There is a background to this Resolution which was passed. This Commission for status for women has been working for the last so many years since 1946 under the UNO. Our Government appointed a special committee in 1971 under the Chairmanship of Shrimati Phulrenu Guha by a resolution dated 22nd September, 1971 on the question of status for women. But unfortunately for the last four years, it has not been able to submit any report. It consists mainly of all women members. I strongly feel that this question should be taken up and see that at least by the end of this year, the recommendations of this committee on the status of women are out. And the Government must see that these recommendations are given proper implementation next year.

Lastly, there is a Declaration of the UNO adopted on 7th November, 1967 on the Elimination of Discrimination against Women. Article 10 (1) of that Declaration is.

"All appropriate measures shall be taken to ensure to women married or unmarried, equal rights with men in the field of economic and social life, and in particular.

(a) The right, without discrimination



on grounds of material status or any other grounds, to receive vocational training to work, to free choice of profession and employment, and to professional and vocational advancement.

- (b) The right to equal remuneration with men and to equality of treatment in respect of work of equal value;
- (c) The right to receive with pay, retirement privileges and provision

for security in respect of unemployment, sickness, old age or other incapacity to work; The right to receive family allowances on equal terms with men."

It has been stated that education for man concerns an individual only; but if education is given to a woman, it helps the entire family. So massive efforts should be under taken in 1975 to see that this International Year is celebrated properly and in concrete terms.

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## Childhood

"There was a time when I was very  
small.  
When my whole frame was but a cubit's  
height;  
But yet I thought myself both strong  
and tall.  
And all my days were spent in pure  
delight."

Of the three stages in our life, which are all loaded with trouble, childhood is the happiest. As shines the moon in the serene sky childhood shines in the sky of perfect happiness. Children are a set of presumptuous and enthusiastic people and when they do anything they raise an endless and joyous cry, which is entirely very thunderous. For instance, may I tell a story? Some days ago as I was perambulating through the street I chanced to see some

children. They were playing so happily as to rejoice the hearts of all. The enchanted songs which they were pouring forth were very sweet to hear. A wasp came buzzing by seeking a place to deposit a sting. It put it well into the back of one of the children. At once the little child caught it and killed it and he went home calling, "Mother! don't you want to hear my adventure with a wasp?" "What has happened to you?" cried the mother. "It stung me and I caught it and killed it *And am I not a brave boy?*" "You, certainly, brave enough to kill insects and ants. You are indeed very brave." "Is there any doubt about it?" said the child. "I am as brave as a Lion?" His heart was swollen with pride.

From this we know that childhood is the happiest period in life.



## Contribution of the Punjab to Indian Music

*By Sh. Ashvini Kumar, Director General, Border Security Force, India*

Northern Indian culture of today is mainly the outcome of combined influences of the Indus-valley civilization, Aryan culture, and Greek, Egyptian and Sumerian civilizations. It is the land of five rivers where a number of varying colours and influences united into a single synthesised civilization. There might be some dispute on the point that the Aryans reached India, Afghanistan or Kashmir but one thing is certain that they first came to and settled in the Punjab. They did not use this land merely as a place of brief respite but sowed such seeds in this fertile land as ultimately germinated and flowered into the powerful Vedic civilization.

The history of Indian Music also runs very close to the history of the Indian people. Bharat Muni's 'Natya Sastra' occupies a prominent place in it. It may be rightly called the Bible of Indian music. By the time Bharat Muni wrote his famous Natya Sastra, Indian music, if not already perfect, was almost nearing perfection. A Diatonic scale quite similar to the Greek scale was already in vogue in India by this time. This evolution took place between the time of Rig Veda and later period of Vedic civilization. In Rig Vedic times only a few notes ('Swaras')—three in number were used. Similarly the hymns of this period were too grave to be in accordance with the spirit of a fine art like music. By and by the music stepped into a lighter field, as well. It acquired an emotional appeal which brought it closer to the common folk.



This process reaches its climax in Brihat Desi where many of the popular folk lores have been refined and standardized into classical Ragas as now enjoy a prominent place in the Indian music. Local influences including the eternal urge of action and change inherent in the character of Punjabis had a powerful impact on the process of the birth of a new tradition in music.

Goddess Saraswati has been accepted as the source of art and knowledge in Hindu culture and Vedic civilization. In fact Saraswati was the name of a river in the Panjab which lost itself in the deserts of Rajasthan. The same river is known as Ghaghar today. Many great books were written on the banks of this sacred river. It is on its banks, moreover that Bharata flowered into a great genius. From the excavations carried on at Bikaner and Rupar, it is evident that a rich civilization flourished here. It is therefore, amply clear that the evolution of Indian music from



Vedic times to Bharat Muni took place on the banks of rivers of the Panjab. It is on the land of these rivers that a tradition of Indian music took firm roots before it spread to the plain of the Ganges.

After evolving on these lines for many centuries the music in India took a great turn in the twelfth century during the reign of Ala-u-din Khilji. It is in this century that Amir Khusro combined the Persian and the Iranian influences with the music of the North to give rise to a new style. In other words Amir Khusro studied and assimilated the northern tradition and made it stronger and richer by linking it with the Persian tradition. After this historic event many new Ragas and styles, as Khayal and Tarana, many new instruments as Sitar and Tabla, came into being. Sitar is in fact the changed form of Veena and the severing into two of Mardang resulted in the birth of the Tabla. Music in the north became all the more powerful and adopted an independent path of progress.

It was at a later stage that Mohd. Gauri invaded and captured Delhi and the Muslim influence travelled to Central India as well. A major part of the Muslim tradition developed in the Punjab itself. The main centres of Muslim Sufi mystics were located in the Western Panjab. Multan was one of most famous of these centres. Dhuns like Multani Kafi bear testimony to the same fact. The fact that Sufi poets like Shah Hussain composed their Kafis in the background of the Ragas is also a pointer to the same conclusion.

The Moghal period is another milestone

in the history of Indian culture and music. The movement of a cultural rebirth was in full swing in the country when Babur invaded India. Guru Nanak laid the foundation of a new faith in the Panjab and first four Gurus wrote their verses in different Ragas. The fifth Guru compiled writing of the Gurus and other Bhaktas in Adi Granth at the end of which we find a Rag Mala. This Raga Mala accorded a religious and spiritual status to music by making it a part and parcel of religious and ritual worship. Undoubtedly it was a great step towards the recognition of the importance of music. The fact that Guru Nanak always took Mardana, a Rabab player with him and that the powerful godly messages of the great Guru set to the tune of Mardana's Rabab melted even stone hearts is too well known to need any repetition. Many of the Ragas described in Guru Granth and Sorath for instance, have now become extinct. These Ragas however, held a popular appeal in the times of the great Gurus. The famous invention of Saranda also took place in this age and we are indebted to Guru Arjan for it. This instrument has a deep, forceful masculine sound which distinguishes it from Sarangi. Even to this day it is in vogue at many places. Again it is to this age that Tan Sen's famous Guru, Hari Dass belongs. It is with him that Dhrupad's Dagarwani takes birth. He belonged to Haryana in Panjab and later shifted to Vrindaban. His disciple Bajjubawra belonged to village Bajwara in Hoshiarpur.

During the days Dhrupad was popular certain families earned name and distinction



tion in the field of music. The most outstanding amongst them were the Talwandi Family, the Haryana Family and the Sham Chaurasi Family. The Talwandi Family gave such an excellent account of their skill in music that they were gifted three hundred and sixty villages as Jagir. In Dhrupad Punjab had a colour and force of its own and this distinctly Punjabi style created admirers of the art every where. It may be added that side by side with mastery over Dhrupad the artists of Punjab displayed rare skill in Pakhawaj. The excellence of Pakhawajists, popularly known as Pakhawajie, was simply unsurpassable. Among them the elders of Mian Qadar Bakhsh, specially Mian Faqir Baksh shines like a star. It is said that Mian Faqir Baksh had one lakh and twenty five thousand disciples. They must, naturally have been from different parts of the whole country. The special feature of the school was the introduction and popularisation of Pakhawaj and Tabla. Before them nowhere in India could this style be found in Tabla vadan. In addition the great masters like Bhai Nasiro, Bhai Sunnu, Bhai Nanda, Bhai Rakha and Mian Malang were also creations of this province.

After Dhrupad there starts the period of the supremacy of khayal. Whoever was the pioneer of this style the credit of bringing distinction and credit to it goes to Sada Rang and Ada Rang. That they belonged to Punjab is crystal clear from the innumerable khayals they composed. A few of them are : (i) khayal Hamir—Mendre Yar Aven Kamli Ramli Phirdi Sada Rang (ii) Khayal Bhim Pilasi-Dholan Mere Ghar Aven Ve Mian, Sukh Vekhan Tan Men Jiwan, Sada Rang Dars Tendre

Pawan. (iii) Rag Parj—Dholan Mendre Ghar Aya To Man Ki Karan Mezwani, Sada Rangile Mohd. Shah—Piya Wad Bhagan Sang Paya. These and similar compositions leave no room for doubt that the land of their birth was Punjab.

In khayal the Patiala family attained great distinction. They were disciples of Tan Ras Khan of Delhi but they won new laurels for this tradition by imparting to it the colour of their own personality. The chief exponents of this style Ali Bakhsh and Fateh Ali, popularly known as Alia and Fathu, earned the titles of general and colonel respectively from the court of Alwar. Later on the Kasur Family accepted their discipleship and gave birth to great artists like Kale Khan and in our own times Bare Ghulam Ali Khan. Bare Ghulam Ali Khan became a tradition and an institution in himself. He earned a place of honour and distinction for himself and for many generations to come he will reign unrivalled in his field. The famous singers Amanat Ali, Fateh Ali, who sing for Radio Pakistan these days, are also members of the Patiala Family. Similarly the Sham Chaurasi Family has produced artists of great merit and acumen. In our own days the famous pair Nazaket Ali and Salamat Ali belong to this family.

Wadar is another speciality of the Punjab. It is a highly artistic and rather difficult form its innovator Ashaq Ali Khan of Patiala Family was the son of famous Fateh Ali Khan. The thumri of this style also took birth in the Punjab. Although the real centres of Thumri are Lucknow and Benaras yet Punjab occupies a prominent place in Thumri, Dadra and Ghazal.



Late Messrs Barkat Ali Ghulam Ali were distinguished marters of this form. Amongst the singers of Ghazal late Sh. K.L. Sehgal, a prince amongst artists also belonged to Punjab. Similarly Tappa owes its existence to this land. Shori Mian propagated this style in the rest of the country. It is in fact the standardization and classicization of folk songs of Punjab. The colour of these folk songs is as powerfully marked in its form as in its content.

In the field of Qawali Punjab produced great masters like Santu Khan and Mistor Khan. Amongst other artists the names of great instrumentalists like Moman Khan Sarangi player, Mehboob Khan Sitarist also stand apart. They too are products of the famous Patiala Family. In addition to them the name of Abdul Aziz Khan needs special reference. He attained perfection in Vachitter Veena and all the artists of Vachitter Veena we see today belong to the Aziz Khan school. It is clear that if not for the invention of the instrument they are responsible at least for its propagation and popularity.

Amongst institutions dedicated to the development and propagation of music Harballabh Sangeet Mela Sabha occupies a prominent place. It is one of the oldest and the most outstanding institutions in the field. It has been commemorating the memory of Baba Harballabh by organising a Sangeet Sammelan every year for almost a century now. Every year distinguished artists from all parts of the country assemble to pay their homage to Baba Harballabh. It is a place of pilgrimage for the artists who get an opportunity to display their art in the presence of great masters and lovers of art. A special feature

of this Sammelan is the three-day musical concert to which people have free and easy access. No entry fee is charged and no other restrictions are imposed. Perhaps no where in India such facilities as are provided by the Sabha exist.

Similarly if we study the folk songs and folk dances of the Punjab, it would not be difficult for us to find the origin of innumerable styles in them. Indeed the Bhangras the Samis, the Ludies, the Ghumans, the Kai Kays are the base of a number of classical styles and patterns. Their rhythms are the rhythms of many classical talas. The evolution of many Ragas from Panjab folk tunes is too dear to be mistaken. Many forms of Bhairvi are used by the common folk of Panjab for singing Hir and Mahia, Pahari Jhan Jhot and Durga are the outcome of the tunes which we constantly find on the lips and flutes of shepherds of Panjab Multani-Kafi, Multani todi and Sind Bhairvi also owe their existence to the songs we often hear from men and women of Panjab.

Grazing their goats and cows and sheep, holding the strings of their camels, keeping in check the movement of their bullcock, the simple innocent young man of Panjab are heard, singing an infinite number of tunes dear to their hearts in different styles and at varying pitches. It is the balanced, refined and chiselled form of these very tunes as speaks into different musical forms and patterns. They are an invaluable asset to the inexhaustible treasure of the long and rich tradition of Indian Music. Taking inspiration from this glorious tradition the young men and women of Panjab will continue adding the strength of their broad shoulders and the rhythm of their dancing feet to the culture and music of India, while the sacred winds blowing from the plains of Panjab will keep the world of Indian music eternally fresh and fragrant.



# YOUNG WRITER'S CORNER

## My Dream

*By R. P. Dhirad, 2nd Year*

The discussion on dreams belongs to the domain of psychology, but they need not be dismissed as mere phantasmagoria. Through these sometimes our guardian angel send us useful messages. Like the parables of the Budha they often guide us on to the path of righteousness. One summer night I dreamt a strange dream.

It seemed as though I had been suddenly aroused from slumber. I found myself walking with my three friends. In front of us stretched a lonely, silent road. We did not know how far we were from our village. The blackness of night soon enveloped the earth. Fear held us in its grip. Naked trees assumed ghostly shapes. The rustle of the leaves set the hair on its end. Luckily, a dim light glimmered through the grove in the distance. Hope of finding a shelter hastened our steps. On reaching there we found a low leafy cottage. A big fire burned in front of it and an old man sat near it. His white flowing beard shone with the glow of the fire. His eyes twinkled. He raised his skinny hand, and beckoned us to sit.

He went in and brought three pieces of a fruit, very much resembling a water-melon. He heated them, cut them open and placed them before us. We found them stuffed with what appeared to us pudding dressed in butter.

The venerable man, after a moment's thought, commanded me to follow him into his cottage. He told me to look into a wide basin of water. "What seest thou, man?" said he.

"I see a corpulent figure, with a brutish jaw, in fear and pain running in hot haste. Yes, his clothes begin to burn. He's tearing them now. In all his ugliness he rushes to the west, then the north-west and finally into a well full of reptiles."

"He is the Dictator of Italy. His downfall is nigh. He is heading fast to his doom. Look, youngman again to the basin and tell me what meetest they gaze."

"I see a strange bird with the face of a man and a body of a ferocious eagle. The moustaches, are like those of Charlie Chaplin. The monster is belching out fire in large quantities."

"What else dost thou see?"

"Yes, I see a multitude of men, women and children marching patiently leaving behind their burning houses."

"Cast they eyes again into the basin."

"The eagle turns. The fire from its beak has caught its wings. The monster has become a mass of smoke and flame. There it falls. There is a flash of lightning."



## Hope is Life's Bouy

By S. D. Khan, 2nd Year

'True hope is swift, and flies with swallows' wings;  
Kings it makes gods and meaner creatures kings'

(Shakespeare)

In our drawing room hangs a painting. It represents the great artist's conception of hope. The handsome figure of a lady, dressed in a single raiment, blind fold, sitting on a globe, producing music divine from the last, rickety string well depicts the comfort that hope gives to mankind. Truly, it has been said that hope is the anchor of the soul.

Life is like a ship and the troubles, sorrows and miseries are the waves that toss it about and the rocks over which it might founder any moment. Hope like the 'pilot's star' buoys up the sailors in the great vessel. It guides those who have lost the passage, it cheers up those who are broken hearted.

It is natural in a man to hope for the betterment of his future. Smile says,

"Nothing can compensate for the loss of hope in a man".

We daily come across ills of life but the only hope is to cure them. In the last hour of trial it is the hope of future reward, the hope of a better world that brings a smile on the features of the hero or the heroine. There is, in fact, no better intoxicant than hope, no spur stronger than hope.

With hope as our armour we can defy the deadliest of our foes. In the days of war it is the greatest minister of moral.

It emboldens a man to be great in his ideals. Resting on the buoy of hope we are never drowned in the sea of troubles. The world would be at a stand still if there were no hope in it. Hope tells us that even the darkest cloud has a silver lining, on the battlefield a soldier with hope by his side, rushes into the jaws of death to protect the honour of his country's dust.

## Do You Know

By Km. Madhu Gandhi, B.A.I,

Increase your knowledge by learning that :—

- (1) The lion has the smallest heart of all predatory animals.
- (2) Lizard when touched drops its tail.
- (3) European swift (a bird) never touches the ground.
- (4) A bird is 72 times strong as a man in proportion to its weight.
- (5) Caterpillar of butterfly has no eyes.
- (6) Scally ant eater is a mammal but appears as a reptile.
- (7) Crane is voiceless.
- (8) Sponges are aquatic animals and remain attached to one place.
- (9) A fly is born full grown. It never gets any bigger.
- (10) Ostrich—the largest of birds, has two toes.
- (11) An average drop of the rain weight about 0.2 grams.
- (12) Frog having 3 feet length and 8 lbs. in weight is the largest frog in the world.
- (13) Rafflesia is the biggest flower, found in Samalara.
- (14) The biggest tree in the plant kingdom is Sequa Sampervirens.



## Indias League of Pen Friends

Satish Kumar Gupta (20), Gupta Type College, Ladwa (Kurukshetra) Haryana Correspondence with both sexes, novel reading, movies, typewriting, travelling long rout, simple living and high thinking, gift etc.

Ashok Kumar Agarwala (23), F-51, Azad Bhawan, University of Roorkee, Roorkee (U.P.) Penfriend with either sex, exchange of thoughts on any topic, exchange of gifts, movies, vocal music, Urdu gazals, Hindi literature, photography, squash etc.

D. P. Kativar, Land Development Bank Ltd., 10-Mall Avenue, Lucknow-223001. Correspondence with both sexes, singing, music and keen interest in Urdu shairis, etc.

Ashok Ralhan (23) 895/2, Gobind Niketan, Moh. Rampura, Hansi (Hr.) Exchange of thoughts, singing, stamps, travelling, penfriendship with both sexes, etc.

Deepak Bhandari (20), House No. T-43/2, Serpentine Road, Bareilly Cantt. Bareilly-243001 (U.P.) Chess, sports, cricket, singing, movies, stage acting, writing poem-novels etc., travelling etc.

Arun Kumar Pandey (19), Sood Building, Subhash Nagar, Bareilly (U.P.) Penfriendship with both sexes, sports, reading, and writing exchange of thoughts etc.

Ramesh Bali (19), 61-L, Model Town, Rohtak (Haryana)-124001. Friendship with both sexes, cricket, photography etc.

Ramesh Arora (22) 184, Ram Nagar 8-Marla Colony, Sonapat-131001. Reading, writing, stamps collection, travelling etc.

S. Baskaran (24) Officer, Union Bank of India, Aminabad, Lucknow-226001. Philately, writing, Correspondence with penpals etc.

Zubin Chopra (20), 196, New Jawahar Nagar, Jullundur City. (Punjab) Reading, stamps, movies, cricket and correspondence with young boys and girls.

Julien Cartwright (18), 683, Second Street, Rajendra Nagar, Lucknow-226004, India. Penfriendship with both sexes, collection of stamps, view cards, pop music, painting, exchange of gifts, cricket, tennis and chess.

S. K. Sharma (22), 13/452, Khani Magh Nakhasa Bazar, Saharanpur-247001. Penfriend with both sexes in India and abroad, exchange of fair thoughts, reading newspaper, discussion on current topics, etc.

Harish Kumar Ahuja (24), Deep Villa, 2-Kandhari Lane, Lalbagh. Lucknow-226001 Penfriendship with both sexes in the country and abroad, movies, exchange of views, swimming, coins, travelling etc.

Mohan Lal Ahuja (18), Deep Villa, 2-Kandhari Lane Lalbagh, Lucknow-226001. Penpals, English movies, pop music, stamps, group discussion, gardening, wide discussions on current world affairs etc.

Gangadhar Dahate (21), Final M.B.B.S., Room No. 11, Hostel No. 3, Govt. Medical College, Jabalpur (M.P.) Hobbies Penfriendship, writing, singing. Photo collection etc.

**Mrs. K. Chand Rani,**  
B.A., B.ED.,  
Director.



**Germany :****THE SHINING LAND***By Dr. Satyavrata Shastri*

Dr. Satyavrata Shastri visited the Federal Republic of Germany recently and wrote this Sanskrit poem as a verse offering to commemorate his experiences of Germany.

1. Delhi, the best of the cities, the capital of India, has a lovely embassy of Germany.
  2. The gentle and wise Mr. Wuerfel, with unusual ability is appointed by its authorities to the high office of the Cultural Counsellor.
  3. At the time of my trip to Europe I wanted to visit Germany too. So I wrote to him though the time was very very short.
  - 4-5. Due to Mr. Wuerfel's absence from Delhi, his colleague, Miss Duckwitz, the learned lady, made all arrangements for my journey which enabled me to visit Germany.
- Description of the Journey**
6. In the region of the world called Europe lies the highly prosperous, beautiful, country of Germany, charming with its many rivers and springs.
  7. The lovely country of Germany is adorned with green fields, crops grow in it on untilled soil (viz., without much effort); it is lined by long lakes.
  8. It has the world famous Black Forests in it, so called because of their black (dark) colour. They are lined with rows of trees and adorned with creepers.
  9. It has in it people active, happy, prosperous and highly contented. They are high-minded with generous hearts. They carry in them deep love for their country.
  10. People (like me) are really struck with wonder when they look at its multi-storeyed sky-scrappers which appear as bridges between the earth and the heaven.
  11. Having visited such a world famous country as Germany, whatever I saw or heard I am reproducing in Sanskrit.
  12. On Wednesday, June 18 (1975) in the course of my travel to various countries I reached the spacious city of Frankfurt with its enviable beauty.
  13. As soon as I arrived at the Airport I was received as per the arrangement of the German authorities and was taken to a grand Hotel named after Frankfurt (Hotel Frankfurt).
  14. A goodnatured and a considerate lady called Mrs. Kruger had been assigned the work of looking after me by the German authorities.
  15. Having had drink and lunch with her to my full satisfaction, I left, as per the programme arranged earlier, for the charming city of Marburg.
  16. I had little time with me. So I was



hurrying up. I had to travel (to Marburg) by train, so I reached the railway station.

17. In the company of Mrs. Kruger I arrived at Marburg by train. I had been enjoying the beauty of the charming German country which had captivated my heart.
18. Since there had been a lot of rain, the earth was covered with green grass and the canals were full of water. Everything was so lovely.
19. On the way I caught sight of the beautiful clusters of houses which had no match for them. They had lovely cars parked outside them.
20. They had in front of them well-cleaned roads, so good to look at. When I saw them, I fell in doubt and asked myself :
21. 'Are these villages or townships ?' With an undecided mind, I, out of curiosity, enquired of my companion, Mrs. Kruger.
22. She said, "These are no townships. Take these as lovely villages, with electric light, pucca roads and all types of luxuries.
23. These neat double-storeyed (clusters of houses) occupied by the rural people are really villages, my friend, though they give the impression of townships."
24. On arrival at Marburg I went over to the Indologische Seminar and immediately got closeted with the wellknown scholar Professor Wilhelm Rau.
25. So did I with other scholars like Professor Sharma, specialist in grammar.

Having come together we gave each other a free and frank account of our activities.

26. I spent some three hours over there, and had an interesting discussion on the Sastrie topics. After this with a happy heart I repaired to the beautiful city of Frankfurt.
27. The next morning I again left (Frankfurt) for Goettingen arriving there quite comfortably within an hour and a half.
28. The smiling Buddhist scholar Professor Gustav Roth received me there. I had met him earlier at Turine.
29. He showed me all courtesy, took me to his Seminar and introduced me to other scholars which gave me immense delight.
30. In the meantime at the instance of Professor Roth a number of snaps with them were quickly taken which constantly renew my memory of them.
31. As soon as I had entered the Seminar building, I was delighted to see at its entrance a scene; which was a testimony to the love of the Germans for the Indians.
32. At the entrance to the building I saw a *mantra* from the *Atharvaveda* and (a few) lines from an Inscription of Asoka well-reproduced.
33. I then saw there the beautiful verses composed by Professor Waldt Schmidt to felicitate his teacher Professor Sieg on his 80th birthday.
34. The entire varied account of the Indologische Seminar is compiled in it



- in the form of the newspaper cuttings and the photographs.
35. I could see the verses of Waldt Schmidt from that itself. Their very sight filled me with delight which I could hardly contain.
  36. What a flow of theirs, what sweetness and tenderness in them! Wonderstruck, I was simply lost in their enjoyment.
  37. At my request the scholars of the Seminar, affectionately disposed as they were towards me, prepared a photostat copy of them and handed it over to me.
  38. I took it and felt very happy. I then came back to the spacious city of Frankfurt with its enviable beauty.
  39. The next day I again left for the capital city of Bonn by air with a mind to see more of Germany.
  40. While there I saw without loss of time Professor Hahn. I felt drawn to him for his gentle nature and sharp mind.
  41. Bonn has a very beautiful river. the Rhine, a veritable feast for the people's eyes. I went on a pleasant boat trip on it. The river has nine bridges on it.
  42. Bonn lies on both sides of the river. The hills skirting it impart unique beauty to it.
  43. With its grassy highlands, the rich gardens, the islands, the houses with flowers along its banks,
  44. the farmers busy with the cultivation of the vines, the people given to different trades, strange-looking small houses of the appearance of boats,
  45. the city (of Bonn) had ladies and gentlemen going about their work intently, that being of utmost importance for them, a charm all its own.
  46. The city has a lofty building of thirty two storeys going high into the sky like the *sala* tree and appearing as if it were its immensely beautiful forehead.
  47. The comfortable one, it houses the offices of the members of German Parliament. It carries the shining fame of Germany to places far and near.
  48. It appears that it (the building) having enjoyed the Rhine breezes likes now to enjoy the breezes in the higher reaches, having seen the people on the earth wants now to see the beings in the sky.
  49. It appears as if it were desirous of seeing the beauty of the city or carrying its fame to heaven. It looks like a bridge between the earth and the sky.
  50. My boat trip was from Bonn to Ankle only, in the course of which I had been greeted by the pleasant breeze of Germany.
  51. On the banks of the Rhine I saw an imposing building of the Ministry of Post and Tele-Communications which had five statues on it, representing the five continents.
  52. The statues were those of tiger, kangaroo, elephant, bull and eagle. They represent the continents of Asia, Australia, Africa, America and Europe respectively.
  53. It is there itself that I saw the unique single-storeyed residence of the German Chancellor which was all made up of big glass pieces.



54. From Bonn I went over to Stuttgart by air. There too I was received by a representative of German authorities.
55. In his company I left the next morning for Heidelberg where I saw Professor Berger soon after.
56. The Professor took me to his Seminar and introduced me to other scholars. I lost no time in speaking to them on Modern Sanskrit Literature at length.
57. People there all felt that my speech had added much to their information. Feeling immensely happy at this I left the Seminar.
58. After my speech my Indian friend Professor Aithal, took me lovingly to his home and stood me a sumptuous lunch.
59. I then came back from Heidelberg to Stuttgart and left again the next day for the ancient city of Tuebingen.
60. As I arrived there I went over to the Indologische Seminar and joyfully came together with Professor Paul Thieme and other scholars.
61. While in Germany, I should say something original on many subjects before scholars.
62. With this idea in my mind, and knowing the fondness of the people for something new, I felt inclined to present before the learned the things on which I had done considerable thinking.
63. Thus inclined I informed beforehand the German authorities of a number of topics for my lectures on which I had done (some) original thinking.
64. Having been decided upon earlier, the German authorities communicated them (the topics) to their Universities.
- 65-66 One of these pertained to the vocabulary of Kalidasa for which I was prompted by my love of it. When I came to know that the same had been announced for my lecture before my arrival, I told Professor Paul Thieme and Stietencron—
67. "I have worked hard on (Sanskrit) synonyms. I am of the opinion that even they have different meanings.
68. Whatever I will say here, the learned ones, will be properly documented and not otherwise. The topic on which no work has been done or on which no discussion has taken place so far may appeal to scholars".
69. On being told this the Professors immediately changed the topic announced earlier and notified the new one of synonyms.
- 70-71. Even in the so-called synonyms subtle shades of meanings do exist, though they are not so manifest. They get manifested by a perusal of the old texts, the comments of the commentators, and the etymological derivation. All this I spoke there with illustrations in detail.
72. I spoke at length on the Sanskrit synonyms, the words mentioned as such in lexica.
73. Professor Paul Thieme presided over my lecture. The learned scholar had a good word for it in that the topic was new, so was its presentation while it had added much to the knowledge.
74. Another scholar Professor Stietencron also spoke well of my speech.
75. Professor Thieme is a senior German scholar, now retired. His successor is the wellknown scholar Professor Stietencron.



76. It is many years that I met Professor Thieme in Delhi and developed friendship with him.
77. After this I again had an occasion to meet him, when he came to Delhi for some work.
78. He had come to Delhi along with other German scholars in connection with the Max Muller's 150th Birth Anniversary Celebrations.
79. At that very time the University of Delhi had organized a two-day Drama Festival, a unique occasion, where six (Sanskrit) plays were put on boards.
80. This Festival was organized as part of the Max Muller Celebrations. Prof. Max Muller hailed from Germany.
81. Invited to be the Chief Guest, Professor Thieme was present on the last day of it (Festival). He delighted everybody with his Sanskrit.
82. For the people assembled in the Auditorium for the Drama Festival it was another delightful festival when they heard his significant, coherent, sweet and lovely Sanskrit.
83. To our good fortune Professor Berger was also present on that occasion. This unmatched pair of scholars gave the people immense delight.
84. The Drama Festival had started for the benefit of the people two years back. That the two scholars carried its pleasant memory made me feel happy.
85. "We welcome you to Tuebingen, the lovely city of ours." These words of Professor Paul Thieme thrilled me.
86. After my speech I had the pleasure of having lunch together with Professors Thieme and Stietencron.
87. I then took leave of the Professors, saw the Castle and returned to the great city of Stuttgart alongwith my German companion.
88. The very next day I proceeded from there to see the lovely Black Forests, verily a joyful sight.
89. I was filled with delight, as I saw them, the long ones with their stately trees, interspersed with villages and towns, resorted to by the overworked people wanting to have rest.
90. resounding with charming falls, with cows sitting merrily on grassy meadows, adorned with water channels and rivers,
91. stretching out for many many miles, a feast for the eyes.
92. I had a comfortable lunch in the well-known Black Forest restaurant. Feeling happy, contented and satisfied I came back to the city of Stuttgart.
93. Then, to conclude my pleasant and delightful journey, I left for the ancient city of Rome, well-known the world over.
94. Then happy and full of longing I left for my country thinking of bringing happiness to long-separated kith and kin.
95. Having stayed in Rome for two days and got deep satisfaction by its sights, I came back to my beloved India, the source of heaven and salvation.

#### Conclusion

96. If this brief account of my visit to Germany were to make the wise happy.
97. if by this the friendship between the countries, India and Germany, which is to the liking of the sane persons were to grow a bit,
98. if the love between the two were to grow (by it) somewhat, this effort of mine would be amply rewarded.
99. If the happiness in both the countries which will be to the liking of all, were to grow, they will come firmly together and pass their time merrily.
100. This brief account of the visit to Germany now comes to an end. May Lord Siva, who confers happiness, bestow it on all.

May this be an offering to the Lord.



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